

DECEMBER 14, 1910

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Bonds, Providence, R. I.

JULIA MARLOWE AS LADY MACBETH



EDITH WYNNE MATTHISON AS THE VIRGIN



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SOME RECENT NEW YORK PRODUCTIONS

The New York Dramatic Mirror

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No. 5179

Theatres and Population

THE RECENT ANNOUNCEMENT of the population of Greater New York inspires some speculation as to the present and future possibilities of the theatre in this metropolis, the most populous, with one exception, in the world.

The city as a whole contains nearly 5,000,000 persons—say 4,766,000. Of this total, 2,331,542 reside in the parent borough, the real metropolitan district, and thus the region from which the centralized theatres, in which the greater capital is invested and productions are made, must draw their patronage. The outlying boroughs—Brooklyn, the Bronx, Queens and Richmond—are in a measure homogeneous as far as the theatre is concerned. That is to say, for ordinary amusements they have their own theatres, and the greater number of their residents seldom, or never, visit Manhattan for theatrical entertainment. There are, however, a large number of persons in Brooklyn, and lesser numbers in the other boroughs, who on occasion attend the theatres in Manhattan. The whole number of such persons, in fact, probably make up a considerable theatre public. Yet so vast is the Manhattan population and so much greater are its theatrical interests that speculation should relate mainly to its service and possibilities.

There are some thirty-six theatres in Manhattan that may be called of the first class. There are as many more, each of which has a neighborhood public of its own, and hundreds of motion picture and other places of amusement that may be excluded from a general survey of the situation. If the three dozen of first-class theatres at every performance given in them should each have a thousand paying patrons, the average business would be satisfying. And if they should enjoy such a business they would draw but something like 1 per cent. of the population of Manhattan.

It is fair to assume that the average city of the first-class outside of New York, as well as the average city of the second class, has a theatre-going population at least equal to 1 per cent. of its number of inhabitants. It would seem that even a larger percentage of the average urban population the country over is playgoing. But New York does not have to rely upon Manhattan's population for first-class theatre patronage. Aside from the considerable accession to this population furnished by the other boroughs of the metropolis from well-to-do persons who always are ambitious to figure among the auditors at notable plays within easy reach, there is a large number of persons resident on the New Jersey side of the Hudson, in towns on the north, and even in Long Island centers, that regularly attend New York's first-class playhouses, as the several outgoing railroad trains timed to accommodate theatre patrons nightly prove.

There is still another large source of first-class theatre patronage that has not been mentioned, made up of the tens of thousands of sojourners in New York daily, persons from all parts of the country, and even from foreign parts, who may be counted upon as a great factor in support of the better theatres. Newspapers from time to time place this number of strangers daily in New York—persons who throng the scores of metropolitan hotels—at 100,000 or more, and to the New York observer they steadily seem to total that figure. Of these a great majority at one time and another are sure to visit the theatre. Many of them, sojourning here for a week or longer, go to the play almost nightly, visiting theatre after theatre in turn. This mass of persons alone should maintain a half or more of New York's first-class theatres, for they confine themselves to such theatres here, having no desire to patronize minor amusements, which they find at home.

Even on an inexact consideration of these facts as to population, it would seem that the natural tendency of even a small percentage of the city public toward the theatre or toward the theatres which would be first selected by the presumably large number of persons who desire amusement of the first class, indicates that New York has not now, and is not likely to soon have, too many theatres well located for the patronage which they should command in normal times and in right circumstances, in spite of the idea, frequently advanced, that there are already too many playhouses.

Of theatres, in fact, it would appear that New York can take care of a still greater number provided the metropolitan stage can find plays of the right sort to exploit.

A Wonderful Personality

A LITTLE GIRL, as SARCEY told the story, once presented herself at the Paris Conservatoire in order to pass the examination for admission. All she knew was the fable of the "Two Pigeons," but she had no sooner recited the lines,

Deux pigeons s'aimaient d'amour tendre.
L'un d'eux, s'ennuyant au logis—

than AUBER stopped her with a gesture. "Enough," he said. "Come here, my child." The little girl, who was pale and thin, but whose eyes gleamed with intelligence, approached him with an air of assurance. Two or three simple questions as to her age, her nationality and her religion—her father was a Frenchman, and her mother of Dutch birth, and she had been baptized—and she was admitted to the Conservatoire.

The little girl was SARAH BERNHARDT. Records of her birth differ. Nearly approaching her septuagenary period, if she has not actually reached it, this woman—the most wonderful actress in the world, all things considered—this week continues to amaze and delight large audiences in this city. Last week she appeared with apparent zest and buoyancy and with varied art in five plays, and this week she will act in four, the matinees running her performances for the fortnight up to nineteen.

BERNHARDT, a great-grandmother, affords for the philosophers of life a study rarely offered. This is an age of young-old women. One may see on Fifth Avenue any day matrons of ruddy countenance, whose locks are gray, but whose dress and demeanor simulate the appearance of youth. Yet these persons do not approach BERNHARDT's age, and their lives for the most part have been cast in easy places. They have not felt the friction of long activity in an arduous vocation and of almost endless world travel. This is an epoch of paradoxes in age, yet BERNHARDT so far surpasses all others in her quenchless youth that she stands, perhaps, as one projected from the marvels of an age to come.

One can imagine a woman of BERNHARDT's years sitting cosily and somnolently, possibly peevishly and fretfully, in a corner, garrulous as to ancient personal history, yet out of mood with contemporary affairs, steeped in all the petty commonplace of second childhood. That she stands to-day a potent artist, ready and able to play the youth or stir with the simulated passions of an exceptional woman's prime in highly wrought drama, is a fact to wonder at and to be thankful for.

BERNHARDT is one of the greatest exponents of a phase of dramatic art which requires a genius or a temperament like hers if it shall even momentarily enforce illusion upon the witnessing intelligence, more used to the modern school of acting. She colors the academic exactitudes of her school with an individuality that alone makes them tolerable at this time and in this dramatic environment. She comes from the House of Molière, where long has reigned an art that embodies much of artifice. That art, born in classicalism, even in its own home contents to-day for mere existence with the newer art that is naturalistic and that appeals more strongly than the old, because it touches contemporary life in topics and describes that life in types moved by motives which the simplest may appreciate and understand.

When BERNHARDT shall pass—and may the day be long delayed!—the loss to her school will be irreparable, for there are few players of that school in any generation that can reveal and enforce a personality which leaves an impression paramount to mere technique. In every role in which this actress appears there is that artistic individuality which gives of itself variously in accordance with the character demanded, denoting accents of feeling, moving pathos or ardent bursts of passion—an access of actual emotion which even the classical training may not smother in such a player.

And yet of the classic school which BERNHARDT so uniquely describes there are arts and graces which the modern school might well emulate, so far as they may be adapted to its purpose—the art of speech that carries and conveys meanings; the art of deportment that relates at once to a single character and to the whole effect; these and other arts which mean dramatic clarity and harmony. They all are essential in a system of training which the modern English-speaking stage lacks, and for the adoption of which, unfortunately, there is at present no hope.

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NEW YORK, DECEMBER 14, 1910

The Usher



What the world of the theatre would have missed had Sarah Bernhardt adopted the first of two aspirations that moved her when young!

She was educated in a convent, from which she was four times expelled, according to the traditions, for trifles which in such a retreat are regarded as mortal sins.

That these breaches of conventional conduct were not serious is apparent from the fact that the singular charm of the child and her tears prevailed with the gentle sisters, who again and again received her. She at last left the convent with a great share of its prizes.

Leaving the care of the sisters, Bernhardt exclaimed with passion that she should be a nun—"unless," she added, pausing in reflection, "unless I become an actress."

Happy alternative!

Still retaining suggestions of the phenomenal thinness of figure that distinguished her in her early days in the theatre in Paris, she brings to mind that attenuation which for years furnished the wits of the press and professional jesters in that city with a subject.

One of these once pleasantly remarked that she had escaped from robbers by hiding behind her riding whip. Another started a story that her services had been refused by a manager who said he would not engage for his theatre a woman who could enter his office through the keyhole.

A picture of her by M. Clairin was exhibited. It showed her with a noble hound reclining at her feet. M. Dumas, viewing it, remarked: "I see—a dog and a bone!" The climax to this pleasantry was reached when it was asserted that an empty carriage drove up to the Théâtre Français and Mademoiselle Bernhardt alighted from it.

There was, however, a serious side to Bernhardt's physical fragility. In her early days in the theatre, when she essayed roles that made great demands upon her, she frequently had hemorrhages and fainted behind the scenes. It was thought that the theatre would

know her but for a short period. But a great vitality triumphed over a delicate physique.

Bernhardt had doubts as to her vocation even after she had won note as an actress. She thought she really should have been a sculptor. She called for modelling clay and the tools of the art, and various pieces of her work were exhibited. Then she turned to painting, and her work in this sister art was also shown and praised.

She long since abandoned those eccentric excursions which from time to time were dwelt upon as tokens of a restless genius—trips in balloons taken when ventures in the air were more dangerous than they are to-day and other adventures that spoke an abounding vitality. She won a vogue as a celebrity in fields remote from the theatre. Now she largely confines her effort to the stage, which she uniquely adorns.

As an actress Bernhardt has won and dispersed fortunes. Her generosity is proverbial. Her money has been literally at the disposal not only of her near and distant relations and friends but even of people she does not know, for her house in Paris is open to all.

At one time she never entertained less than twenty persons daily at dinner, and it is related that Alexandre Dumas, who was one day of the number sitting at the right hand of Bernhardt, asked her, "Will you kindly tell me the name of your friend on my left?" "That is more than I can do," said she, "for I have never seen him before."

A body variously described as "the foremost examples of the learned professions" and as "immortals of arts and letters," and more definitely as the American Academy of Arts and Letters, met in the New Theatre last Thursday to bestow a gold medal on James Ford Rhodes, the Boston historian.

The persons who made up this gathering were really distinguished in various artistic and learned walks, and happily there were representatives of the theatre among them—a token that the world really moves. Augustus Thomas and Percy Mackaye were these representatives.

The venerable John Bigelow told of a visit to Alexandre Dumas, with whom he took breakfast one morning in 1864, in Paris. Dumas said he never rewrote a book in his life and indeed never read over the manuscripts which he sent to his publishers. Dumas ate rapidly and plentifully, as though his jaws were driven by some powerful mechanism, and after that he fell asleep for half an hour. Mr. Bigelow said that he was warned not to lend Dumas any money, as the distinguished romancer was in the habit of levying on nearly everybody with whom he came in contact.

Mr. Mackaye, who spoke on poetry, though he saw some hope for poets to be self-sustaining in the drama, although they did not seem to figure largely in material affairs. He did not know of any local business directory that described their vocation somewhere between the array of polishers and plumbers.

M. Rancourt, actor, and M. Champagne, dramatic critic—both of Paris and its characteristic atmosphere—fought a duel the other night in the outskirts of that city.

The scene was lighted by torches and automobile lamps—a strange combination of the mediæval and the modern, and quite theatric, withal—and was witnessed by the usual number of intimates.

The actor ran the critic through the lung, and at last accounts the wounded man was in a desperate condition. The case is "in the hands of the police," who universally, as it seems, come a few moments afterward in critical affairs.

Why anybody these days should think of this means of "satisfaction" is beyond comprehension. Yet, there are many persons who still live in an atmosphere of the romantic, in spite of the times.

A critic could not expect to improve the art of an actor with a dueling sword, and an actor could not expect to make less caustic the pen of a critic with a like weapon.

But art and its ethics may have had nothing to do with the encounter.

There have been reports of a bad average theatrical business in London now for at least two seasons, yet it is clear that here and there may be found a prosperous theatre.

The Drury Lane company, for instance, reports for the past year gross receipts of £51,000 as against £16,000 for the previous year, or a net profit of £37,800 as against one of £7,100. The dividend is 15 per cent. against 10 per cent. a year ago, with £20,000 added to the reserve fund.

So whatever fortune others may have, Arthur Collins and associates are in good circumstances.

PERSONAL



Nethersole, Chicago.

NETHERSOLE.—The present season has opened most auspiciously for Olga Nethersole, who for several years has seemed to make no professional progress. The wheel of fortune was bound to turn sometime, but for Miss Nethersole the reverse motion was long delayed. Her opening at the New Theatre was a notable event. In the first place it was the premiere, not American only, but the world first performance of a Maeterlinck play. Then it also marked the advent of Nethersole into the New Theatre with her company as a visiting player, a circumstance which carries with it much prestige even for an actress of her reputation. The third and most pleasing incident of the opening was Nethersole's return to the simple and realistic school of acting, from which she had gradually been drifting.

CLARKE.—Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) have returned from their trip abroad. During their wanderings they had to change their plans several times on account of the strikes and floods which they encountered. Mr. and Mrs. Clarke will remain in New York for a few weeks, after which they will make a tour of the West at the head of their own company, eventually bringing up in California.

CORCORAN.—William A. Brady sprung a surprise on the patrons of the Circle Theatre Monday evening, Dec. 5, when his production of Jules Eckett Goodman's Mother was transferred to that theatre. Emma Dunn, it was announced, had resigned from the title role, but her successor was not named. The first night audience at the Circle was surprised to see Jane Corcoran cast for the leading part, and was still more surprised at her masterful handling of the role. Miss Corcoran in the original Hackett Theatre production played Elisabeth Terhune, the show girl role, much to the satisfaction of the critics. As a reward for her good work Mr. Brady promoted her to the title-role on the resignation of Miss Dunn. Miss Corcoran has confirmed the wisdom of Mr. Brady's choice.

SHATTUCK.—Truly Shattuck has succeeded Kitty Gordon in the title-role of Alma, Where Do You Live? Miss Shattuck made her first appearance in the role Monday night at Weber's and was received cordially. Her work was not at all in the manner of a first performance. Miss Shattuck was with Marie Cahill in Judy Forgot during Miss Cahill's New York engagement, which ended Dec. 3, playing the prima donna role.

BERNHARDT.—Among other things Sarah Bernhardt has given her sex a lesson in self control. While Madame Bernhardt was automobiling from her hotel to the Globe Theatre last Wednesday before the matinee of L'Aiglon her machine crashed into a vehicle at Sixty-fifth Street, suffering considerable damage. Mrs. Maurice Grau, who was with Madame Bernhardt, was unscathed by the shock and had to be taken to her hotel. Madame Bernhardt was not the least perturbed. She prevented herself from being cut by flying glass by holding her muff before her face. The matinee was not delayed.

MILLER.—Henry Miller will produce in Washington on Dec. 19 a new play called The Havoc, by H. B. Sheldon, a Chicago newspaper man. H. B. Sheldon has been confused with E. B. Sheldon, another Chicago playwright, because of the similarity of their names. The Havoc also sounds quite like an E. B. Sheldon title. Mr. Miller will essay the role of a high railroad official. The story of the play is described as tense and gripping.

The MATINEE GIRL

AUDIENCES that cannot fling dull care away with the aid of *The Aviator* are heavily burdened with disturbing conscience. It is a young play, in which the young delight, and seeing which the old grow young.

Following his troubles one casts away the Star's full grown name, the imposing Wallace Eddinger on the programme and above the door of the Astor, and fails to calling him "Wallie" as they did in the not remote knickerbockered days of Little Lord Fauntleroy.

Very blonde, very youthful, he makes a similar appeal to that of his Fauntleroy days. I heard a woman say he was "cute." A white haired man said he reminded him of Nat Goodwin of long ago. I see nothing Goodwinesque in him. The woman seemed to me nearer right.

When he came back from his crazy air flight, taken because the girl of his heart believed him to be brave and was not sure that she could love him if he were not, his fair hair tousled, his plump face grimy as a chimney sweeper's, and he began hysterically to tell the same lie about how he guided the "wind wagon" that he had told before he had made his maniacal first ascent, every woman in the audience thought or said exactly what women had thought and said of him when he had his troubles with his stern grandpapa in the child classic: "Poor boy!"

Anne Caldwell, who wrote *The Nest Egg*, gives two sufficient reasons for a woman's going upon the stage. "It develops her sense of humor," she says. "An actress has a keener sense of humor than any other woman. And it teaches her to disregard the trifles that throw other women into tantrums. It gives them poise."

Which is what Edith Wynne Matheson said in a different, more New Theatrey way.

"The great need of an actress, and of a woman, is a sense of proportion."

Kitty Cheatham is preparing for Christmas gift to her small admirers an entirely new programme for her holiday recital, Dec. 27, at the Lyceum Theatre. Miss Cheatham has become an interpreter of the Swedish genius, Selma Lagerlof, and is deep in that author's philosophy.

Miss Cheatham has the quality of many sidedness peculiar to charming women.

She has her exalted moods, as for instance when showing some tea guests at her pretty eyrie on Fifth Avenue, the photographs of Thorwaldsen's statues.

"Children are the best critics of the arts," she said. "Look at this image of the Christ. Thorwaldsen had made a statue and called a child into his studio to show it to him.

"What does that look like?" he asked the little one.

"Like some great man," was the reply in vague voice.

"Thorwaldsen in a rage at himself broke the statue into bits. Then he began another and in six months sent for the child. 'What is that?' he said.

"O," said the child, "that is 'Come unto me.'

"Then Thorwaldsen knew he had done his work well. It was the greatest of his statues.

Thus the rapt Kitty Cheatham. Now the other one.

Kitty Cheatham can say an insulting thing in the



KITTY CHEATHAM

prettiest way," said a man who is always seen at her recitals. "If a man called me a dirty dog I would kick him out. When Miss Cheatham says it in her naive way I am flattered."

The Our Miss Gibbs company is so infatuated with these United States that it just won't go back to its English home. Julia James, who has gone back to play Peter Pan is the only deserter. The rest, Fred Wright and Crawford Kent, are standing by that highway of hope, Broadway.

Those Thomases and Thomasinas who doubt the durability and profoundness of friendships among women would be converted if they could be guests at the luncheon Sidney Armstrong Smythe gives to May Irwin every time the comedienne invades Manhattan. It's good to see Sunny May beam across the cloth at her hostess and see Sunny Sidney Smythe smile back. The quality of fine old wine in that smile moved me to ask them how long they had known each other.

"As I said about the Laura Keene Theatre," responded the guest of honor, "that is the only thing that goes back farther than I can remember."

Mrs. Smythe said. "As Mr. Bellew says about his first appearance in this country. 'It seems as though everyone who saw me was twelve years old at the time.' I've concluded that everyone who saw me at the opening of the Empire Theatre came in a baby carriage."

It was Mrs. Smythe who paid to May Irwin the prettiest compliment I have ever heard one woman pay

another: "She always reminds me of a bunch of yellow Jonquils."

And May Irwin had said of Mrs. Smythe in that sturdily serious way we frequently detect in her: "Sidney Smythe is one good woman. Don't you know about her secret charities? You don't? Gimme a dollar for her poor babies' Christmas. Come, I've got to have it."

There were many glints on "Mrs. Jim" during the luncheon. One of them revealed that the merriest woman on the stage is not of those who "never read my notices."

"I read every word of them," she said, "think them over, and try to profit by them. There were three published since I opened in New York that made me cry with joy."

With the exponent of stage humor present the conversation drifted inevitably upon humor. Miss Irwin agreed that the best stories are usually those that turn upon the man who is befuddled with too much of the cheering cup. In this she is of a belief with Mr. President Roosevelt and George Ade. She repeated George Ade's reply to the President's luncheon request.

"Mr. Ade, will you tell me what you consider a typically humorous story?"

"It's just a little story about a man who had more to drink than was necessary. He got on a street car at the battery, sat down in the corner with an amiable smile and beckoned to the conductor.

"Please tell me, sir," he inquired, "whether that man out front there is the motorman."

"Yes," said the conductor.

"All right, thank you."

"At Fourteenth Street the mellow individual again called the conductor to him. 'Excuse me,' said he, 'but did you tell me that man out front there in the blue suit with the cap is the motorman.'

"Yes, I did," snapped the conductor.

"All right, thank you. I jus' wanted to know."

"You'd better go to sleep. When we get to Seventy-second Street I'll call you."

"All right, cond'ct'r. Thanks."

"At Fifty-fifth Street the individual awoke. His mouth parted and widened. His chin dropped upon his breast. He beat his knees with joy."

"What's the matter?" asked the conductor.

"O, nothing. Nothing at all. I was just thinkin'."

"What were you thinkin'?"

"What a hell of a joke it would be on you if you said that wasn't the motorman."

A joke which has gone around the world, Miss Irwin said, bore the brand of Bob Hilliard. Mr. Hilliard told it to H. Clay Barnabee, Miss Irwin and others, who were waiting to play their parts in the Barnabee benefit.

Mr. Barnabee insisted that Miss Irwin tell the story to the audience, he not having the opportunity, since he was to go on in the chorus of Robin Hood. Miss Irwin repeated it as a story which Mr. Barnabee wished to share with the audience. It concerned the inebriated person who discovering a negligee of silk and lace in the wardrobe of his hotel called the bell boy and gave him the negligee with the command:

"Have that filled and return it to me at once."

The best story of befuddlement, she thought, was that of the man who in his night habiliments appeared in the hall weeping.

"What's the matter?" he was asked.

He sobbed his response upon the elevator man's shoulder: "I'm too d—d drunk to remember my prayers."

THE MATINEE GIRL.



White, N.Y.

JULIAN ELTINGE IN "THE FASCINATING WIDOW" SOON TO APPEAR IN NEW YORK

DECEMBER 14, 1910

W. SOMERSET MAUGHAM, FORMALIST

A MAN may frequently be deduced from his work. That fact need startle nobody, for if art is anything, it is an expression of individuality. As a man sees so shall he write. Spectators and admirers—in this case the terms are largely synonymous—of Lady Frederick, Mrs. Dot, and Smith may have pictured W. Somerset Maugham for themselves, and they can't have wandered far afield if they have noted the very evident regard for form, the studied simplicity, and the unfaltering taste that characterize the plays.

In his own personality Mr. Maugham exhibits the same conservatism. He is so far from spectacular in appearance and manners that it is easier to describe him negatively than to describe him affirmatively. A man of ordinary height and proportionate breadth, plainly dressed in inconspicuous blue, he rather evades obscurity. Even the pearl scarfpin in his blue cravat and the green clocking in his black socks do not halt the spectator's wandering gaze. His face, immobile in expression, is pale—almost pallid because his hair and his eyes are so black. Although he is a personification of conservatism he is not so insular as to lack courtesy. Mr. Maugham answers questions candidly if he chooses to speak, and if he doesn't choose he frankly says so. Mildness of voice and gentleness of manner do not indicate poverty of opinion nor lack of stamina.

"I came holiday making," said Mr. Maugham as he sat down. "Since this is my first trip to America I want to amuse myself. You know that we in England look on it as a much greater journey from London to New York than you do from New York to London. To my surprise, I found the trip rather short and really comfortable." After all, distances are merely comparative. Mr. Maugham would probably experience even more surprise if he should live in the West where people travel five hundred miles to do a day's shopping. A woman who needs half a dozen hooks and eyes obviously can't let a matter of miles interfere.

Mr. Maugham has crossed the bounding billow, however, on no such imperative quest. "Of course, my pretext is that I wish to see the American performance of my plays. I am gratified, but I can hardly offer any comment comparing the English and the American productions." The author advances cautiously into the jaws of impending quotation marks with a reticence that is constitutional. He is too shy to herd with those who scatter opinions in all sorts of environments.

Like most successful writers Mr. Maugham cannot quite slip the tether. "Although I am taking my vacation I have another play on my conscience—a pure comedy, much lighter in weight than my recent dramas." Perhaps the author feels that he has usurped the privileges of the propagandist; at any rate he is drawing back from the slope that leads down into the gloomy depths of tragedy.

"In one way pure comedy is the hardest form to handle, and in another way it is easier than farce. Comedy, making capital of national peculiarities, is more limited in its scope and in its appeal. Farce, however, is more universal. For example, a man has but to fall over a chair and spectators anywhere will laugh. A German or a Mexican, a banker or a coal-heaver, can understand—and perhaps sympathize with the victim. The humor of comedy, however, is subtler perhaps because it is often intellectual rather than physical. You may be pretty sure that audiences will not laugh so heartily at your comedy."

Because comedy is less striking, less obvious, less artful, audiences frequently are as impervious to its patter as a duck is impervious to rain. There is the real difficulty in presenting humor: the gentler it is the more circumscribed is the domain over which it holds sway. The dramatist who seeks to rule the aristocracy—not to say the snobdom—of ideas without losing the democracy of second-hand superstitions

and inherited convictions, has set his two feet on diverging paths.

In his method of work Mr. Maugham is an example of the modern problematical school. "I start from the theme, devising characters and incidents to illustrate logically the text in hand," he explained. This tendency originated when novelists and playwrights began in the late Victorian era to present psychological, political, economic, domestic questions in the guise of fiction.

Shakespeare and Sheridan never bothered themselves with problems, we may be reasonably certain. In a hundred field Sir Walter Scott stimulated his muse by liberal applications of plot, and George Eliot turned the microscope upon her characters. The present plan differs from predecessors; each has its peculiar advantages. Unity, coherence and the other rhetorical qualities would naturally reside in the theme-cut drama; spontaneity, breadth and genius would just as naturally shy at such a sign post. Cultivated taste now takes the place of wild inspiration. There is this much to be said in its favor: taste is always a reliable guide on smooth ground, whereas inspiration is as likely to upset one in a chasm as to carry him safely to the heights.

Despite his predilection for mild flavors Mr. Maugham speaks well of American humor. "I like your genuine, racy Americanisms. Get-Rich-Quick Wallingford has plenty of dash and vigor, and the lodging house

scene in *The Country Boy* is full of spirit and go. The lines are clever and the acting is clever. The Cub impressed me in much the same way. I like the fling and the good-natured violence. Any real, typical American play like these would please a London audience if it is done with American actors. It would be absurd, however, to present it with Englishmen in the roles, for that would be robbing it of its chief claim to distinction.

"The London season started disastrously, and with a general election in view, I fear it will end disastrously. It seems to me that the way of theatrical people is hard, because the theatrical equilibrium is disturbed by so many events. What with a hot Summer, a cold Winter, an election, and the death of the crowned head, not much is left for the theatre. Of course, plans are being made for coronation week, but there will be so many counter-attractions that even a coronation won't benefit the box-office greatly. The best London season now lies between September and December. It used to be in May and June, but other interests have cut into that part of the year."

Rising to open the window Mr. Maugham interpolated: "I can't get used to the American temperature. While wintry blasts are raging around the corners outside I am wilting in tropic heat. In England we keep our rooms much cooler." The St. Regis, perhaps, acts inadvertently in extending such a warm welcome to visitors from the British Isles, but if Mr. Maugham will consider it symbolic, no harm will have been done. This he may possibly be persuaded to do because through kindly motives he refused to criticize American dramatic taste. "The public has been so kind to my plays that I can find no fault with the American discrimination." The terms of his acquaintance seem to be as cordial as his native conservatism permits.

"I don't want to see any English or French plays here," said the playwright, "because they are plentiful at home." Is he studying us in our habitat? Perhaps a sane American may yet appear in English literature. "I have, however, been to the theatre frequently enough to be impressed with their enormous size. Some plays show off well in large houses, but my own plays really need small theatres. The Empire is much larger than most of the London buildings: it is exceeded only by two or three. The Comedy strikes me as very comfortable in every respect." Mr. Maugham is undoubtedly correct; the modern play ordinarily fits into a little house where intimacy can be established between actor and spectator, but

florid drama like *The Scarlet Pimpernel* does expand to remoter walls. All the recently built theatres, however, are of the vest-pocket size where a listener feels as if he were in the bosom of his family.

Even Mr. Maugham's reading is selected for the purpose of completing his saturation in Americanisms. *The Awakening of Helena Richie* was lying where the reader had dropped it on going to the door. "Mr. Harvey, my friend, the editor of *Harper's Weekly*, on hearing me inquire about American novels sent me a stack that high," said Mr. Maugham with a gesture. "From it I selected *Mrs. Deland's*, which was known to me by name." As an interviewer could never hope to compete with Helena Richie, it was plainly the part of wisdom to withdraw. The host submitted with good grace to the parting, and doubtless found solace in the Chester lady's company.

CHAUNCY L. PARSONS.

PRE-ELIZABETHAN REVIVALS

The American Dramatic Guild presented two ancient bits of early English drama in a matinee performance at the Hackett on Dec. 9. *Mankind* is a morality, representative of the third period of development of church ceremonials, when abstract qualities were personalized, and the plays were presented by strolling players. The plot indicates the natural inclination of man toward piety, the wiles of the devil, the fall of man and his repentance and forgiveness. Mr. Short played *Mankind* intelligibly and agreeably. Mr. Bentley injected real spirit and individuality into the role of *Mischief*; his was the most spontaneous work of the afternoon. Mr. Greenstreet made an amusing *Nought*. Others in the cast were Mr. Sams as *Mercy*, Mr. Bayfield as *New Guise*, Mr. Mason as *Now-a-days*, Mr. Osborn as *Titivillya*.

The Second Shepherd's Play consists of two parts, a broad farce and a reverent scene at Bethlehem. In the farce, Mak, a peasant, steals a sheep from the three shepherds and hides it in a cradle, while his wife takes to the bed to aid in the deception. Mak's villainy is discovered, and he is tossed in a blanket. Immediately after this the angels direct the shepherds to Bethlehem, where they lay their presents at the Virgin's foot. The three shepherds, Messrs. Bayfield, Greenstreet, and Osborn, extracted a great deal of mirth from their parts in the rough Elizabethan manner. Mr. Sams played Mak, and Mr. Bentley was the animated wife, *Gyll*. Maria was spoken by Mrs. Sams.

Both plays had been cut extensively, but they were long enough to give the audience a taste of old-time productions without becoming monotonous.

OLD HEIDELBERG.

The New Theatre announces the cast for its revival Dec. 19 of Wilhelm Meyer-Forster's romantic drama, *Alt Heidelberg*. Frank Gillmore has been cast as Karl Heinrich, heir apparent to the throne of Sachsen-Karlsburg, and Jessie Busley as Kathie, the innkeeper's daughter. The minister, Von Haugh, will be E. M. Holland; the Kellerman, Albert Bruning; Dr. Juttner, Louis Calvert; the valet Lutz, Ferdinand Gottschalk; the Baron von Passarge, Ben Johnson; the Kurt Engelbrecht, Pedro de Cordoba; the Frau Dorfholz, Mrs. Sol Smith, and the Frau Roder, Helen Reimer. The New Theatre will use a translation made for it from the original text.

WILLIAM A. BRADY WINS.

In his suit to recover \$15,000 damages for injuries alleged to have been struck by a taxicab in 1908 at Forty-sixth street and Eighth Avenue, William A. Brady was awarded \$5000. Among the interesting events of the trial, Dec. 7, was the Court's tacit reprimand of Mr. Brady for crossing his legs and the confession that several managers get \$25,000 for rehearsing and staging a play. David Belasco, A. L. Erlanger, and Julian Mitchell are the others who receive this large sum, according to Mr. Brady.

IRVING STATUE UNVEILED.

Sir John Harcourt unveiled the statue of the late Sir Henry Irving erected by Thomas Brock in Charing Cross road back of the National Gallery, London, on Dec. 5. The statue represents the actor standing with one hand on his hip and the other holding a roll of manuscript. He is wearing a doctor's robe over a frock coat. Contributions which assured the erection of the statue, it is said, came from admirers of the actor in the United States.

TERRY-NEILSON RETURNING TO LONDON.

Fred Terry and Julia Neilson, who have been appearing in New York under the direction of Klaw and Erlanger, terminate their engagement in this country next Saturday evening, Dec. 17, and return to London to open their own theatre with a brief revival of *The Scarlet Pimpernel*. They will then put on a new play called *Miss Popinjay*.

THE MAESTRO'S MASTERPIECE.

Arthur Hammerstein will produce in Syracuse, on Jan. 23, a new musical drama, *The Maestro's Masterpiece*, by Edward Locke, author of *The Climax*. On Jan. 28 it will come to town. Madame Marie Pampari of Milan, an Italian dramatic soprano, will have the leading role.

A FALLING OPERA GLASS.

A careless gallery patron of the Metropolitan Opera House, Dec. 8, allowed a pair of opera glasses to slip through his fingers and thereby inflicted a scalp wound on the head of Theodore Obermeyer, who sat below.

THE ROYAL BOX IN YIDDISH.

The Royal Box, the well known Charles Coghlan play, had its first production in Yiddish at the Adler Theatre on the Bowery on Dec. 7. Joseph Kessler appeared as Edmund Kean.

THE PLAYS OF THE WEEK

Globe—Sarah Bernhardt.

LA FEMME X.

Drama in four acts et un prologue, by Alexandre Bisson. Produced on Dec. 12, by Sarah Bernhardt.

| | |
|--------------------------|------------------------|
| Jacqueline | Madame Sarah Bernhardt |
| Pluriot | M. Maxudian |
| Noel | M. Denenbourg |
| Raymond | M. Lou Tellegen |
| Perisard | M. Canroy |
| Laroque | M. Decoer |
| Chanel | M. Coutier |
| Vaimoria | M. Durost |
| Merle | M. Laurent |
| Le President du Tribunal | M. Favieres |
| Fontaine | M. Pierrat |
| Victor | M. Coquet |
| Un Greffier | M. Dieck |
| Un Huissier | M. Rubens |
| Rose | M. Boulanger |
| Madame Varene | Madame Saylor |
| Balona | Madame Romani |
| Felicie | Madame Due |

The immortal Sarah died another death at the close of *La Femme X*, and an affecting death it proved. Whether she shed real tears cannot be determined, but there were others who did, and who in the act testified afresh that Madame Bernhardt knows how to depart from this vale of sorrow in a completely satisfactory fashion. Her Jacqueline was a more repressed and a more expressed heroine than the Madame X with which American audiences are acquainted. She moved about the stage less, but she was more audible than her American prototype. If she was too continuously audible in the great trial scene, she achieved a conclusion in the final scene with her son that merits unlimited admiration.

La Femme X gives many of the supporting actors good chances to score, both because of the structure of the play and because of the familiarity of the audience with it. M. Tellegen as the son came in for deserved recognition from the audience. M. Maxudian was rather more explosive than cis-Atlantic actors. M. Denenbourg depicted a gentle, sensitive and sympathetic Noel. M. Coquet was another favorite by reason of his comedy. Madame Boulanger and Madame Romani, the servants, were entirely competent. The audience was favorably impressed by the ensemble work. *La Femme X* will draw full houses from Madame Bernhardt's admirers in New York. A special matinee of this play will be given Friday.

LES BOUFFONS.

Play in four acts by Miguel Zamacoia. Produced on Dec. 10 by Sarah Bernhardt.

| | |
|--------------------|------------------------|
| Le Bouffon Jacasse | Madame Sarah Bernhardt |
| Vulcano | M. Decoer |
| Olivier | M. Maxudian |
| Le Baron | M. Denenbourg |
| Narcisse | M. Barry |
| Jacques | M. Canroy |
| Hilare | M. Favieres |
| Julien | M. Laurent |
| Baroco | M. Coquet |
| Le Marchand | M. Coutier |
| Pierre | M. Pierrat |
| Jeannot | M. Dieck |
| Roger | M. Adam |
| Solange | Madame Due |

The Jesters was played in English by Maude Adams, who, it must be confessed, gave the impression that she had attempted something a bit outside her range. Madame Bernhardt's French version of the drama simply indicated another phase of her genius without a suggestion of exhausted resources.

The plot is almost as lyric as dramatic. A young nobleman and his friend paraded as jesters to find out whether a girl would be more easily won by wit or good looks. With a hump on his shoulder and with the euphonious name Jacasse, the nobleman pitted himself against the physical and sartorial splendors of Narcisse in laying seige to the heart of Solange, the lovely daughter of an improvident baron. At the same time, Vulcano, the noisy braggart, who had established himself commandant of the family servants, championed the cause of his countryman, Baroco. In the contest, Jacasse wins, hands down, and is chosen jester to the baron. He then labors to teach Solange the meaning of love—a not too difficult task. The baron proudly refuses his consent, even when Jacasse discloses his pedigree, because the baronial resources are vanished. The family treasure chest, opportunely discovered in the courtyard, removes all parental objection to the match.

On Saturday evening, Madame Bernhardt showed the effects of her week's toil; her hand was hardly ever off a supporting shoulder, table, or chair, although she did not lean against anything. Despite her evident weariness, however, her voice betrayed no physical exhaustion; her tones retained their pliancy and their smoothness. She recited eloquently the story of the breeze that returned.

*Au pied de la Mame
Qui flait de la loine.*

These lines represent the climax of her elocution, because they are gentle, true, artless, sweet and pure. She rose to more explosive emotional display, of course, but to nothing more sincere or affecting. The scene in which she wooed Solange was also full of lyric beauty. She got through the duel with Vulcano with amazing felicity. On the whole, Jacasse is a much more convincing creation than the *Duc de Reichstadt*. In the first scene particularly, where the jester

is habited in brown and creamy white, Madame Bernhardt's youthfulness is astonishing. She should stick to the warmer shades and abandon dead white. In one respect, however, she betrayed her sex; Jacasse smiled too often and too bewitchingly. No young man is ever quite so charming.

The support was excellent in the parts of the braggart Vulcano, the beleaguered baron, the volatile Baroco, the companion of Jacasse, and the cook. Madame Due was rather too plaintive and monotonous to be interesting.

LA SAMARITAINE.

Biblical drama in three acts by Edmond Rostand. Produced on Dec. 8 by Sarah Bernhardt.

| | |
|---------------------|------------------------|
| Photine | Madame Sarah Bernhardt |
| Jesus | M. Maxudian |
| The Centurion | M. Decoer |
| Asrael | M. Denenbourg |
| Pierre | M. Canroy |
| Sombre | M. Durost |
| A Shadow | M. Lou Tellegen |
| A Shadow | M. Barry |
| A Man | M. Coquet |
| A Man of the People | M. Laurent |
| A Young Girl | Madame Saylor |
| A Young Woman | M. Boulanger |
| A Young Woman | Madame Due |
| A Young Woman | Madame Desroches |
| A Young Woman | Madame MacLean |
| A Young Woman | Madame Thomas |
| A Young Woman | Madame Helene |
| A Child | Petite Bacon |

La Samaritaine was first produced in Paris during Holy Week in 1897 and has since been an annual recurrence. In Chicago, Madame Bernhardt presented it to an American audience on Oct. 30. It is of special interest because Christ moves through the drama *in persona sua*.

The material of the play is extracted from the fourth chapter of the Gospel according to St. John, the narration of the conversion at the well. After a discussion of the promised Messiah by the spirits of Abraham, Isaac, and Jacob, and by the Samaritan, Christ and his apostles enter. The latter leave to buy food, and Photine approaches the well with a jar on her shoulder. Amazed and confounded by the man and his words, she hastens back to the city to bring her fellow townsmen to him. Repulsing her lover, she preaches to the jesting mob with such earnest vigor that they follow her back to her Master. As Christ blesses the children, the crowd sink to their knees, and the curtain falls.

The scarcity of dramatic action centers the attention upon the histrionic investment of the incidents. As the plot is almost entirely internal, one watches to see how it is externally indicated. As one might expect, Madame Bernhardt created a brilliant Photine, a carefree courtesan, and set her against a repentant Photine, transported by the religious emotion that she was experiencing. Although it is essentially a character of two colors, Sarah Bernhardt added lights and shadows as well as other tints that made her Photine a diversified characterization.

The obvious rock in the channel of such a drama is the difficulty of preserving the proper spirit of the action, and the possibility of impressing the audience disagreeably. Every precaution was exercised to indicate sincere reverence and to sustain the dignity of the impersonation of Christ. To this end, Edmond Rostand contributed verse of a brilliant and eloquent quality. It is capable of sonorous delivery and not infrequently rises to grandeur. M. Maxudian at all times acquitted himself with stateliness, even with exaltation. Although not a great actor, he has sufficient taste to shape his deportment in obedience to the exacting requirements of his unusual part. It is hardly necessary to suggest that anything vapid, flippant, or pretentious in his attitude, his gestures, or his tones would have been intolerable. The lights and the costumes, also, could not be negligently handled. Particularly impressive was the starry night of the first scene, with the dim figures of the patriarchs at the well; it set the tone of subsequent action. Simplicity in M. Maxudian's costume, and unusual Oriental beauty in Madame Bernhardt's were logical and effective qualities.

The entire production of *La Samaritaine* is marked by a high degree of deft and artistic artificiality. It is to be hoped that less skillful directors will not be stimulated by this French success to undertake a similar production.

RESUME OF THE WEEK.

Most of the metropolitan critics last week, revelling in their opportunities, held a carnival of epithets in honor of Sarah Bernhardt at the *Globe*. The facts of the case are that the actress gave ten performances of six different plays within six days, a record that few younger members of the profession would voluntarily undertake. For every performance the theatre was crowded with enthusiastic patrons who listened attentively and discriminately.

Besides the plays reviewed at length, her repertoire included three revivals: *Le Procès de Jeanne d'Arc*, *La Dame Aux Camélias*, and *La Sorcière*. The first—which, by the way, is Madame Bernhardt's favorite—is a drama in four acts by Emile Moreau. As Jeanne appears only in the second and third acts, the interest of the spectator naturally is greatest at those points. Two climaxes are landmarks in the progress of the action: the first, when Jeanne d'Arc undergoes the tortures of the thumbscrew; the second, when bearing the voices she snatches back her recantation and tears it to pieces. Although her acting is without

frenzy, it is not without power. She is, as she always has been, an actress of inexhaustible artistry and resourcefulness, and even in her subdued moments—perhaps most in her subdued moments—she indicates that time has not diminished her comprehension of dramatic art. In *Le Procès de Jeanne d'Arc*, there is

(Continued on page 8.)

NEW PLAYS OUT OF TOWN.

Drifting, Preston Gibson's new play, had its premiere at the Hyperion Theatre in New Haven, Dec. 7. In the cast are Edith Luchett, Janet Sothern, Frank Worthington, Walter Hale, Ernest Band, Charles Lamb, Frank Goldsmith, Egbert Munros, Ann Archer, Constance Kirkham, Charles Hahn, James McNeely, and Grace Morrissey.

Annie Russell opened her season in Leonard Merrick and Michael Morton's *The Imposter*, in Atlantic City, Dec. 8. In the cast are Charles Richman, Wilfred Drycott, Oswald Yorke, Wilson Reynolds, George Barker, Frank Dowker, Clara Brady, Esther Lyons, Grace Carlyle, Katherine Clarendon, and Mabel Norton.

Billie Burke gave the premiere of *Susanne*, an adaptation of Frantz Fonson and Fernand Witcher's *Le Mariage de Mlle. Beaujolais*, in Buffalo, Dec. 8. C. Haddon Chambers made the adaptation. In the cast are Rosa Rand, David Glassford, Harry Harwood, Conway Tearle, G. W. Arson, and Julian L'Estrange.

Sweet Sixteen, a musical comedy by Victor Herbert and George V. Hobart, opened at the Court Square Theatre, Springfield, Mass., Dec. 6. In the cast are Eugene Cowles, Harriett Standish, Florence Nash, Frances Gordon, Florence Gerald, Scott Welsh, and Frank Doane.

NEW PLAY FOR BERNHARDT.

John De Kay, an American living in Mexico, who has written a play for Sarah Bernhardt, arrived yesterday by the Cunard line steamship *Coronis*, from Liverpool. He said the play, *Judas Iscariot*, was the first one he had submitted to a manager or an actress, although he had written others for his own entertainment. He said he would attend the rehearsals.

"A man who gives up all for another man would be incapable of betraying him for money," he said. "The action of the play is in Jerusalem. It begins with Pilate and ends with the great tragedy of Judas. I think it is Oriental in its atmosphere, and in it I tried to interpret something of what I believe to be the position of the Jew in that time and place."

Mr. De Kay says Reynaldo Hahn has written special review for the drama.

BALALANKA ORCHESTRA—RUTH ST. DENIS.

On Monday afternoon, Dec. 12, the Imperial Russian Court Balalaika Orchestra, under the direction of W. W. Andressoff, gave a matinee at the New Amsterdam Theatre. A good sized audience greeted the orchestra and the leader with enthusiasm that did not diminish before the programme closed. For mellifluous and facile phrasing the work of the musicians is delightful, and the programme is arranged with felicity. Ruth St. Denis appeared in her repertoire of Egyptian dances, to the enjoyment of the spectators. The Tambourine excels in sensuous beauty, the Manifestation of Isis in Oriental splendor, the Rise and Fall of Egypt in dignity of structure and symbolism. Music for the dances was arranged by Walter Myronitz.

HE SWINDLED LAUDER.

There was a decided theatrical interest in the disappearance from Boston of Robert E. Davis, a young Napoleon of finance, for whom the police are now hunting. He is wanted for taking the property of women, ministers, Masons, and lots of others, but where the stage comes in was in connection with Harry Lauder. He gave a dinner in honor of the canny Scotch vaudeville star when in Boston, and Governor Guild and many more notabilities were present, and the rumor has it that the guest of honor was so flattered at the compliment that he invested to the tune of several thousands. Possibly now he's singing "For He's My Davis"—and giving it a touch of pathos. Davis's effects were sold at auction in Boston last Monday. Among his unpaid bills was one of \$1,162.50 for theatre tickets.

REFLECTIONS.

Lena Ashwell arrived in New York on the Arabic Monday evening to star with Wilton Lackaye in Judith Zaraine.

Bernhardt has postponed *La Beffa*. She will repeat *La Sorcière* Thursday evening.

Mrs. Kate Douglas Wiggin is president of a society formed Monday to organize a stage children's Christmas festival Sunday night, Jan. 1, at the Criterion Theatre, professed by Charles Frohman. William Harris is treasurer and Mrs. Anna V. Morrison secretary, and Millie Thorne and Francis Wilson are on the Executive Committee.

MARIETTA OLLY.



Marietta Ollie is the prima donna and emotional actress, whose transfer from the serious drama, *The Whirlwind*, of last season, to the title role of the comic opera, *Madame Troubadour*, this season, was one of the most startling events in recent theatrical history. It is said that Miss Ollie had a thorough training in musical comedy long before she came to America.

(Continued from page 7.)

Little besides is *pucelle* to arouse great interest. The vacillating Bedford, played by M. Telligen, affords the desired contrast and depicts the outward and visible effect of Jeanne's character on others. Warwick was played by M. Decoeur.

The other two plays have so long been associated with Sarah Bernhardt's name that lesser actresses ordinarily do not care to attempt them. *La Dame Aux Camélias* and *La Sorcière* were among her earliest triumphs and have never left her repertoire. *La Dame Aux Camélias* is a five-act drama by Alexandre Dumas, fils, relating the amours of Marguerite Gautier and Armand Duval. The wayward French heroine has not lost her power to charm. Her gaiety, her grief, and her pathos delighted spectators and in some cases diluted their pleasure by sympathetic tears. The play offered histrionic opportunities to M. Telligen as Armand Duval, to M. Maxudian as George Duval, and to Madame Seylor as Nanine, which they were not slow to accept.

Victorien Sardou's *La Sorcière*, one of the most theatrical dramas that ever achieved success, relies upon vivid passion and conflicting emotion through five acts. In the hands of Sardou, that is no weak reed, and in the hands of Sarah Bernhardt it completely satisfies the most insatiable. Zoraya moved through the fire and blood of the Inquisition, undismayed by the necessity of denouncing herself as a witch in order to save her lover, Don Enrique. Madame Bernhardt suggests to everybody's complete satisfaction the fire and the madness of the Moorish enchantress. The gilding on her famous voice is badly rubbed, perhaps, and her face lacks the illusion of youth, but the spirit has not deserted its temple. M. Decoeur as Don Enrique, M. Denenbourg as Cardenas, Madame Duc as Joana, M. Maxudian as Cardinal Ximenes, Madame Seylor as Afrida, and Madame Boulanger as Aisha gave notable support.

This week, the repertoire includes *La Beffa*, a play new to America, and *La Tosca* and *Sapho*.

Empire—The Private Secretary

Farcical comedy in three acts from the German of Von Moser by William Gillette. Revived Dec. 12. (Charles Frohman, manager.)

| | |
|---------------------------------|---------------------|
| Rev. Robert Spaulding | William Gillette |
| Mr. Cattermole | William Riley Hatch |
| Douglas Cattermole | Clifford Bruce |
| Mr. Marsland, M. F. H. | Frank Andrews |
| Harry Marsland | Albert Parker |
| Mr. Sidney Gibson | Charles H. Bradshaw |
| John Knox | George D. Hubbard |
| Edith | Stewart Robins |
| Eva | Louise Butter |
| Miss Ashford | Josephine Brown |
| Mrs. Stead | Marie Wainwright |
| Mrs. Spaulding | Marion Abbott |
| | Margaret Greene |

William Gillette's great success, *The Private Secretary*, in which he appeared for more than 2000 times at the time of its first production, Sept. 20, 1884, had a completely successful revival Monday night. The Rev. Robert Spaulding is Mr. Gillette's best farcical part, and as such appeals to the new generation of playgoers who have risen since its original production.

Mr. Gillette is the only member of the original cast

in the revival. The work of his present associates is, however, entirely adequate.

The four weeks' engagement of Mr. Gillette at the Empire is a big event in New York Theatricals, for it is his farewell engagement in this city. At the close of this season's engagements Mr. Gillette will retire permanently from the stage and devote himself to writing and directing. Next week's play will be *Secret Service*.

Astor—The Aviator.

Farcical comedy in four acts by James Montgomery. Produced on Dec. 8 by Cohan and Harris.

| | |
|------------------------------|--------------------|
| Robert Street | Wallace Eddinger |
| James Brooks | Robert Conness |
| Hopkinson Brown | Jack Devereaux |
| J. H. Douglas | Frank Currier |
| Mona Gaillard | Frederick Paulding |
| John Gordon | Samuel Reed |
| Sam Robinson | Edward Begley |
| Joe Hurley | Ford Peimore |
| Louis | Wm. P. Connery |
| No. 1 | Pages at |
| No. 5 | "Gordon |
| No. 4 | Inn." |
| Miss Grace Douglas | Cantor Brown |
| Mra. J. H. Douglas | Richard Webster |
| Miss Madeline Blye | William Offerman |
| Miss Blair | Christine Norman |
| Miss Henderson | Emily Lytton |
| Miss Koenne | Oss Waldrop |
| | Eddythe Thorne |
| | Nan Davis |
| | Irene Warfield |

Wallace Eddinger bids fair to achieve in the postponed flight of *The Aviator* almost as much success as his reluctant hero achieved in his flight. Robert Street, the aviator, stayed in the air simply because he didn't know how to come down; Wallace Eddinger did much the same thing.

Robert Street, having written a popular aeronautic novel, retired to Lenox, Mass., for rest with an imaginative friend, Hopkinson Brown. Here he posed not only as an author, but also as a bona fide aviator, until along came a genuine high flyer, Mona Gaillard, who challenged him to a contest and furnished the machines. Forced into an uncomfortable dilemma, Bobby seized the daring horn, and took a few surreptitious lessons from Sam Robinson in handling a biplane. His ignorance and inexperience proved to be of use, for he could not land until his competitor had long given up the race. The prize, of course, was the heart and hand of Grace Douglas, whose father was backing Bobby against the Frenchman.

The outline of the action gives one no idea of the numerous trivial but effective details that are tagged to the plot at every point. Three of the scenes are laid in a Summer hotel in the Berkshires, a typical Cohan establishment with pages, telephone girl, Summer guests, telegrams, proprietor, and all the other appurtenances which can be utilized for the diversion of spectators. The action, also, is illuminated with a great deal of by-play and pantomime that unmistakably suggests the passing thoughts of the actors. After the fun once warms up—the movement seems rather slow during the exposition—the audience doesn't have much leisure for anything but laughter.

Although Wallace Eddinger is always conscious that

JULIA MARLOWE.



Bangs, N. Y.

One by one Julia Marlowe is adding to her already long list of Shakespearean roles. Miss Marlowe is the only native actress who year after year holds to the "Bard of Avon." With each new role she shows her deeper understanding of the Shakespearean spirit. Miss Marlowe realizes that continuous and consistent study of the Shakespearean heroines is necessary for their highest interpretation. It is evident that she has had the worthy ambition of being the greatest American exponent of classic roles, an ambition which is very much furthered by her masterly interpretation of *Lady Macbeth*.

OLIVE WYNNDHAM.



Frank C. Bangs, N. Y.

Olive Wyndham is again this season a member of the New Theatre company, playing Helen Thorndike, the heroine, in Pinero's *The Thunderbolt*. She has the promise of as attractive parts this season as she enjoyed last year, when she appeared in *The Cottage in the Air*, *The School for Scandal*, and *Sister Beatrice*.

spectators are watching him, he depicts an agreeable hero, but at his ostentatiously innocent moments. Fortunately he never gets so far away from comedy that he can't leap back at a single jump. His few sentimental lines, prettily as they are spoken, betray Mr. Eddinger into his besetting sin—a saccharine candor that soon cloys. In comedy he assumes a blank, unconscious expression that rather flatters spectators into thinking that they unassisted have discovered the humor. The more innocent he looks, the slyer his comments are apt to be. Mr. Eddinger is also furnished with much clever pantomime, such as the business with the balloon.

The support is particularly good in the masculine roles. Frederick Paulding, the volatile Frenchman, plays his swift comedy well. Edward Begley, on whose account *The Aviator* was postponed from Dec. 6 to Dec. 8, is able to assume the role of an enthusiastic heavyweight. Although he plays it in an artificial key, he is consistently amusing. In spite of a rasping voice, Jack Devereaux makes Hopkinson Brown out to be an agreeable friend; at serious moments, he showed some versatility. The ensemble acting of the last scene, dashed off at a furious Cohan pace, is a worthy climax. The actors seem to inspire each other, and doubtless the laughter of the audience buoys them up.

The lines are clever, the acting spirited, and the comedy is well sustained. *The Aviator* moves with vigor and assurance. It is, moreover, a clean play. These qualities should commend it to a large constituency.

Hackett—Daddy Dufard.

Comedy in three acts by Lechmore Worrall and Albert Chevalier. Produced Dec. 6 (Lieber and company, managers).

| | |
|--------------------------------|--------------------|
| Achille Talma Dufard | Mr. Chevalier |
| Rose Dufard | Violet Heming |
| Paul Hammond | A. Hylton Allen |
| Cecilia Pitajanes | Frankie Raymond |
| Grover Toft | Leslie Kenyon |
| Bert Cole | Claude H. Cooper |
| Madame Pouliard | Mary E. Barker |
| Joseph Fontaine | Arthur Brankston |
| The Great Jolly | Harry Brett |
| Otto Meyenberg | Louis Hendricks |
| Cesare Gollitti | Horace Mitchell |
| Mark Heinic | John C. Holland |
| Sir John Baines | John Blackmore |
| Marie | Grace Ilingworth |
| Jackson | C. L. Emerson |
| Manager Welland | Robert Martin |
| Box Office Clerk | Stephen Joy |
| Florist's Boy | James L. Foster |
| Mabel | Alice Johnson |
| Robert Burton | J. Sebastian Smith |
| Commissionnaire | Gus Stinson |
| Signor Gilfonti | Harry Le Grange |
| Mr. Saunders | Walter E. Johnson |

The claim of vaudeville supporters that Broadway playgoers who spurn the vaudeville of the regular variety houses are unwittingly the most enthusiastic applauders of specialties when inserted in a three hours' concoction labeled "play," is strengthened by the success of Albert Chevalier in *Daddy Dufard*. Mr. Chevalier is essentially a vaudeville performer. Although he has appeared in the legitimate in London this is his first venture as a dramatic star on this



Hall, N. Y.

Willard R. Fosky

Fred Essler

William Collier

Stanley Murphy

"WILL YOU EVER HAVE ANY SENSE?"

From "I'll Be Hanged If I Do" at the William Collier Theatre, New York

side. However, he includes in the entertainment called Daddy Dufard several of the songs with which vaudeville audiences have long been familiar, and the reception of these songs is the most flattering incident of the evening.

Without the Chevalier number in the third act, which is cleverly introduced as a part of the bill at the Caledonia Theatre, the real dramatic element of the play, which could easily be reduced to a twenty-minute sketch, would hardly suffice for an evening's amusement. Messrs. Worrall and Chevalier, the authors, acknowledge on the programme indebtedness to an old French play for the character of Dufard and for an incident in the third scene of the third act. Since the play is all Dufard and the third scene of the third act is the only highly diverting part of the dramatic episode, one is forced to wonder why the French author is not given credit and why the play is not called an English adaptation.

The story Dufard, in the language of stageland, is a "has-been." His daughter, Rose, through no lack of ability but through want of influence, promises to be a failure. She had expected an engagement from Manager Toft of the Caledonia Vaudeville Theatre for the leading role in a dramatic sketch by her lover, Paul Hammond. Celia Fitz James, a musical comedy and burlesque star, however, was engaged, either because she had a reputation or was the "type," in spite of Dufard and Hammond's protest. The old actor does not intend that his daughter shall be superseded by any burlesquer. Though an old-timer, he realizes the modern theatrical demand for sensation. He revives his old title of Baron Dufard. When Celia haughtily demands higher salary of Toft he comes for Rose who, as the daughter of a baron, is more valuable than ever. Rose goes on in the sketch and makes such a hit that she secures for herself a permanent place in the paint-and-powder world, makes Hammond the author of the hour and is enabled to furnish a comfortable living for the old man.

Chevalier essays the role of Dufard and selfishly keeps all the good things for himself. He occupies the middle of the stage almost continuously. What his supporting company does is of little importance beyond acting as a feeder for himself. One must admit that few actors could have sufficient vitality and magnetism to retain an audience's interest in a three-act monologue, besides throwing in a fifteen-minute vaudeville sketch. At times even Chevalier gets tiresome, but his coster and dialect songs, which are rendered in a wonderfully artistic manner, in the third act, save him from petering out altogether at the end.

Violet Heming makes Rose a sweet, simple girl and very attractive. Miss Heming has no chance to display dramatic powers, but in her quiet and unaffected manner commands flattering attention. More snowed

under even than Miss Heming is A. Hylton Allen, whose presence is felt not by what he does but by what he doesn't do. It is a difficult task to do nothing and still be in the picture. Mr. Allen does this. Harry Brett and Frankie Raymonds are amusing in conventional stage types of stage people. Mary E. Barker as Dufard's landlady in Soho brought her ripe experience as an actress into play. Leslie Kenyon offers the novelty of a sene theatrical manager. Mr. Kenyon deserves a medal for departing from the old idea, that impersonation of a theatrical manager should embody caricature.

If Daddy Dufard escapes the ice chest, the saving grace will be Chevalier's imitation of himself as an act on the bill of the Caledonia Vaudeville House. No one is acquainted with all the best in the theatre world who has not seen Chevalier and heard his songs.

Broadway—Sothern and Marlowe

E. H. Sothern and Julia Marlowe appear in three plays for this the second week of their four weeks engagement. As You Like It, with Mr. Sothern as Jacques, and Miss Marlowe as Rosalind, is the bill for Monday, Tuesday and Wednesday evenings. Romeo and Juliet, with Mr. Sothern and Miss Marlowe in the title-characters, will be presented to-morrow and Friday evenings and at a Saturday matinee. Hamlet, with Mr. Sothern as the Prince of Denmark, and Miss Marlowe as Ophelia, will be the offering for Saturday night.

All of these three plays are offerings in which Mr. Sothern and Miss Marlowe have already been seen many times in New York city. The plays seem to illustrate something of the scope and achievement of these talented and earnest actors, who have so ably acquitted themselves in their splendid production of Macbeth. Moreover, it is promised that the productions of this week are this season more complete, lavish and accurate in every detail than ever before. The study of a Shakespearean character may never be entirely exhausted, and those playgoers who have seen the distinguished co-stars in these same productions during other engagements should find a special pleasure in watching their development from year to year. No artists as capable and earnest as Mr. Sothern and Miss Marlowe can continue in such representations without constant improvement in impersonation.

As You Like It is presented in four acts and eight scenes, the intention being to make the play as connected as possible and to emphasise the characterisation and the lyric qualities that lend charm to this woodland romance. Miss Marlowe's Rosalind is one of her most fascinating roles, and affords her exceptional opportunities for the display of her grace, wealth of poetic sentiment and refinement of diction.

Mr. Sothern assumes the comparatively brief but scarcely less noted role of the philosophic Jacques. Romeo and Juliet, the greatest of all love tragedies and Hamlet, the most profound tragedy of mental conflict, never lacks interest.

The repertoire for the third week of the engagement beginning on Monday, Dec. 19, will be: Monday and Tuesday evenings, *The Taming of the Shrew*; Wednesday and Thursday evenings, *The Merchant of Venice*; Friday evening, *Twelfth Night*; Saturday matinee, *As You Like It*, and Saturday evening, *Macbeth*. Matinees are given on Saturdays only.

At Other Playhouses.

WEST END.—The Summer Widowers played last week at the West End. William Kolb and Max Rogers, as Lissom and Askam, were amusing. Ada Lewis as usual was a prime favorite, and Miss Norton, as the lady detective, won favor. Alice Devoy's singing was excellent. This week, *The Fourth Estate*.

CITY.—Kyrie Bellew appeared last week at the City Theatre in *Raffles*. His powerful portrayal of this famous character won the appreciative applause of the audience. Ffolliott Paget, as Lady Marlowe, and Jane Tyrell, as Mrs. Vidal, were well received. Good acting was done by Frank McCormack, Frank Conner, and Jane May. The theatre this week has inaugurated its vaudeville policy.

CIRCLE.—Mother came to the Circle last week with a somewhat changed cast. Jane Corcoran, who played Elizabeth Terhune in the original production, has replaced Emma Dunn in the title-role. Agnes De Lane has succeeded Miss Corcoran in the juvenile role.

ACADEMY.—The Ensign was the bill at the Academy of Music last week. A splendid performance was given, and the scenic presentation was excellent. The production pleased good houses throughout the week. Theodore Fribus in the title-role gave a finished and pleasing performance. That clever little child actress, Grace Shanley, played Mary in a way that made this part stand out in all its strength. James Devine, as Sargeant O'Shay, was a splendid bit of character acting. Priscilla Knowles and Anna Hollinger were well received. The President Lincoln make-up of Mr. Bennett was so remarkable that it completely upset the audience and marred one of the serious scenes of the play. This week, *The Power of the Press*.

GRAND OPERA HOUSE.—Adeline Genes and company in *The Bachelor Belles* moved from the Globe Theatre to the Grand Opera House last week to make room for Madame Bernhardt at the Globe. The same cast and same scenic equipment which pleased the up-town patrons were offered the patrons of the Grand Opera House. This week, Bessie McCoy in *The Echo*.

PERRY CLY CARLETON DEAD.
The Noted Playwright Expresses of Paralysis at
Hot Springs, Ark.



Perry Cly Carleton, the playwright, died at Hot Springs, Ark., on Dec. 10, from paralysis, aged fifty-four years.

Mr. Carleton went to Hot Springs a year ago, suffering from rheumatism. For a time it was thought that his health would recover. He relapsed, however, and for several months it was known that his condition was hopeless.

During the interval when it was thought he was improving Mr. Carleton planned to write a play. Overcoming his lambliness to speak, he described his ideas by means of an alphabet board, letter by letter. His daughter, who has been his constant companion, The work is incomplete. The surviving record of his career is compiled from Misses data:

Mr. Carleton was born at Fort Union, New Mexico, June 21, 1856. His father, General John C. Carleton, was a noted Indian fighter. In 1856 he was sent to San Antonio, Tex., while his mother was educated at Santa Clara, Calif. In 1861 he entered the military service of the Indian campaign. After being wounded repeatedly he returned from the army in 1865 and went to New Orleans to do newspaper work. He was soon appointed associate editor of the "Times-Democrat," then called the "Times." During the yellow fever epidemic in 1878 he became the Orleans correspondent of the New York "Times," and his reports were considered of great value and widely copied. At one time he was the only one in the editorial room not spared by the fever. At the close of the year a prize was offered for the poem expressing the gratitude of the South for the heroism in its time of trouble, and Mr. Carleton won against all competitors.

In 1880 he went to Europe and contributed several articles to the "Herald" and "Tribune." Two years later he joined the editorial staff of the New York "Times." In 1885 he took the editorship of "Life," then but a few years old, and he helped it much to popularity by his clever pen and especially "The Thompson Street Poker Club" sketches, which were well liked they were afterward printed in book form.

Mr. Carleton only stayed there for about a year and a half. Victor Durand was an accomplished man he gave up journalism to devote his entire time to play-writing. But that play, "The Age of Gold," was not his first. He began writing "The Age of Gold" when only fifteen, and dedicated it to John McCullough. After it had been written he said to the actor: "I suppose, Mr. McCullough, I need the blue pencil." "The blue pencil?" replied the actor, "my boy, it needs a chin." But the actor saw dramatic beauty and greatly encouraged the boy by giving him a pass good at any time at the Garrick Theatre, that he might study plays practically.

In 1886 Mr. Carleton wrote his next play, "Nessus," which was immediately secured by John McCullough, but was never produced. "Lion's Mouth" was written by order of the Malters for George Riddle, but was not produced until March of 1891, when Frederick Ward gave it to the public in San Francisco. He was rewarded by a long run outside of New York.

"Victor Durand" was written in two weeks in October, 1886, and was immediately accepted by Arthur Wallack and produced by Lester Wallack's Theatre Dec. 16 of that year, and ran there with great success for three months. The Pembertons was produced in 1889, failing to good business, but was not brought to New York, as the death scene at the end was considered too gloomy. Mr. Carleton always intended to write a new last act to this play. "Ye Earlie Trouble" was a success in Boston, at the Museum, but won only artistic praise in New York, probably because of the Columbian celebration, when all the theatres lost money. The same fortune followed "The Princess Alice" (1892), but "A Gilded Fool," played by L. G. Goodwin, was a great success around the country, even to Australia, after its production in New York. This play led to the writing of "The Adventures of John Drew," which ran for 108 performances at Palmer's Theatre in 1893. This play won a great deal of success in London, which was written especially for him. That important Young Couple, Ambition, Two Men of Business, Collette, and adaptations of Oliver Again, Ladies First and The Girl from Martin's followed.

As early as 1872, in the report of the Galveston Academy of Science, appeared a description of a double Gulf barometer invented by Mr. Carleton, the "Scientific American" in March, 1873, gave two pages to an illustration of his scientific device, and mentioning from the superintendent's case the percentage of explosive gases in any part of a coal mine. The report of the Medico-Legal Society of New York, of which he was a member for April, 1880, printed his design for a death chair to be used in the execution of criminals by electricity, and which, with but two slight modifications, was the form actually used at Sing Sing. On the flagship "Electra" of the New York Yacht Club were an electric log and an electric engine register, invented by Carleton, while cruising with Commodore Gerry, and in the City College of New York are four instruments invented by him and adopted by the college as the simplest form of telegraph duplex repeater and quadruplex extant.

Mr. Carleton's first wife was Elsie Shannon, the actress, whom he married in 1880. She got a divorce from him two years later and in 1891 was married to Olive May, who also divorced him.

He was a member of the Society of Colonial Wars, of the Society of Mayflower Descendants and of the New York Yacht Club.

PROFESSIONAL LEAGUE BAZAAR.
Plans for a Surpassing Event at the Waldorf-Astoria—Some of the Booth Features.

The annual bazaar of the Professional Woman's League will be held at the Waldorf-Astoria Hotel, Myrtle and East Rooms, Dec. 15, 16, and 17. Dr. Ida C. Nahm, who had charge of the woman's department at the Actors' Fund Fair last Spring, is the general manager. Daniel Frohman, president of the Actors' Fund of America, will make the opening address on the afternoon of Dec. 15. Amelia Bingham, president of the Professional Woman's League, and Susanne Westford, former president of the League, assisted by ladies prominent in social, club and professional life, will compose the reception committee.

Mrs. Louise Campbell Stern is in charge of the bonbon booth. Lillian Russell, who is on tour, will be unavoidably absent. Her sister, Mrs. Leona Ross, will preside over the gentlemen's booth and give advice as to appropriate Christmas gifts for the male sex. Lena Merville has charge of the country store.

There will be an innovation at the tea table, presided over by Mrs. Ruth Litt, in that gentlemen, well known and distinguished in their several walks of life, will pour tea and wait on the ladies, under the banner, "Ich Dien."

Mrs. S. Ludlow Noddinger has succeeded in stocking the novelty booth with magnificent articles of cut glass and silver, which she offers for holiday gifts far below store prices. Emma Frohman will receive her many friends at the Lyceum Theatre booth. May Irwin will endeavor to show "how to get a polish." At the National Society of New England Women's booth, where Sara A. Palmer is the presiding genius, one may secure beautiful calendars to keep track of dates, and a cook book which will teach one how to prepare a New England dinner and other good things to eat. Mrs. Samuel Lewis, Jr., the moving spirit in the Dolly Madison Club, will teach the young how to become good housewives. The many friends of the Actors' Society of America will be made at home by Frances Younge. Mrs. Gerard Bancker will endeavor to guide visitors in making selections at the butterfly booth.

Friar John Rumsey has been conspiring behind closed doors at the Monastery evolving a surprise to be sprung on the unsuspecting public at the Friars' booth; Friar George Hammis, who is just in from the road, is rehearsing a committee of fourteen to enliven the proceedings at this booth. Mrs. Millie Thorne, who is the Lady Bountiful at the Children's Christmas Tree, will supply boutonnieres, charging only as much as she can get. Madame A. A. Oye will take pleasure in instructing in anthropometry & in Boston Normal School gymnastics. Fred Zimmerman and some Lambs will quench the thirst at the soda fountain.

Among the numerous articles put on chances are a purse of \$500 in gold, a Billie Burke clock and candelabrum, a cut glass and silver punch bowl, ladies' aurora toilet set, a magnificent Persian cat, a handsome badge prize, and two valuable pieces of property at Chatsworth, N. J.

COUNT DE BEAUFORT.

Nobility was the drawing card at the American Music Hall last week. Posters announcing the arrival of Count De Beaufort, whose recent matrimonial difficulties in Chicago preceded his advent into vaudeville, were displayed throughout the city with the alluring invitation, "Girls, Girls, Come See a Real Live Count." Judging from the number of American girls who did not go to see a "real live Count," Americans still have a fighting chance. Curiosity seemed to be confined to husbands and wives—possibly those with ambitious daughters—who helped to keep attendance up to high water mark.

The Count is pretty much alive. He danced—but not over-greatly—sang, told extravagant stories, and, as he put it, "tried to set himself right in the eyes of the American people." He is a good-looking young man, has a fair baritone voice and sufficient personality to turn jeers into flattering applause. One cannot commend his taste, however, in airing his family troubles in vaudeville houses and in singing about his "little Chicago Maid."

His dog, "Bob," a large, intelligent-looking animal, quite amusingly assumes an incredulous air when the Count is assuring his auditor that he is not "one of those bum foreign fortune hunters."

GEORGE M. COHAN DINED

GUEST OF HONOR AT THE ANNUAL BANQUET OF THE AMERICAN DRAMATISTS AND COMPOSERS.

A Happy Event at Delmonico's Sunday Evening—The Young Author, Complimented on All Sides, Makes a Characteristic Speech—Women Dramatists Among Those Present.

The Society of American Dramatists and Composers gave its annual dinner at Delmonico's on Sunday night with George M. Cohan as guest of honor.

Of the one hundred or more present more than half were women. As Augustus Thomas, president of the society and toastmaster, said: "After these Baby Blues and other plays it naturally has followed that we embrace—I mean include—our sister dramatists." In introducing Mr. Cohan Mr. Howard Thomas said that if the late Bronson Howard were present the event would no doubt be one of the most gratifying occasions in his career because of the founder's interest in the progress of young men of good ambitions.

"Mr. Cohan is peculiarly a genius," continued the toastmaster. "Ishan't embarrass him with two much praise because I know he is embarrassed enough now. But he has that kind of brain which co-ordinates with his finger tips and his toes, which works in accord with all his members. He never has written anything which was unclear. [Applause.] I don't know that he consciously set out to write nothing unclear. I believe that he just wrote himself, and therefore it was clear."

Mr. Cohan made a very amusing response. "I always imagined," he said, "that the guest at a dramatist's dinner ought to know something about the drama. I'd like to know all about it, but I haven't had time to look the stuff up. [Laughter.] I realize that the only reason I have any standing at all is because I'm a freak figure in the theatrical game. In other words, I'm on to myself. [Laughter.] And one thing I appreciate is that I'm not an after-dinner speaker. I'm not invited out to dinner often enough." He continued:

But I'm glad of this honor because it is beginning to make me think perhaps I can be something in a humble way. I'm getting tired of telling the audience about the American flag. [Laughter.] I've written so much about politicians and politicians that the public has come to associate me with Battling Nelson and Young Corbett. Why, over in our offices the publicity department is tickled to death when we get anything into some part of the paper besides the sporting page. I've given up musical comedy, however, and the only persons who tell me they are sorry are a few song publishers and the costume designers of Klav and Erlanger. [Laughter.] If I had Aladdin's lamp I shouldn't wish for anything finer than this honor of to-night—but if I needed a lamp to had Delmonico's. [Laughter.] You see, I haven't been around town very much, and so I had to be directed here to-night.

Eugene Presbrey, J. I. C. Clarke, and Adolph Klauber all spoke in complimentary terms of the chief guest of the evening. Among those present were: Mrs. Bronson Howard, whose husband founded the society; Mrs. George Cohan, Mr. and Mrs. E. E. Kidder, Mrs. Augustus Thomas, Edgar Selwyn and Mrs. Selwyn (Margaret Mayo), Daniel Frohman, Paul Potter, Eddie Johnson, Young, Mr. and Mrs. Rupert Hughes, Franklin Fyles, Mrs. Thompson and her son, Frederic Thompson; Mr. and Mrs. Charles Klein, Mr. and Mrs. Sam Harris, Mr. and Mrs. J. J. Cohen, parents of the chief guest, and their daughter, Mrs. Fred Nibley; Mr. and Mrs. Edgar Smith, Mr. and Mrs. Charles Pollock, Rachel Crothers, George Marion, Amelia Bingham and Lloyd Bingley, Mrs. Harry Dole Parker, Mr. and Mrs. Roy Megru, Mr. and Mrs. Wilton Lackaye, Mr. and Mrs. Henry B. Harris, Clay Greene, Mrs. G. A. Doromus, Bainbridge Colby, and Harry P. Mawson.

ANOTHER NEW THEATRE IN CANADA.

Several new and substantial theatres have been built in Saskatchewan and Alberta in the last twelve months. The latest of these is the Empire Theatre at Saskatoon, which opens its doors for the first time on Dec. 26. This house is thoroughly up to date in every sense of the word, has a seating capacity of 1,250, and the building when completed will have cost \$65,000. The opening of the stage is large and ample. The dressing rooms are under the stage, well lighted, carpeted and are supplied with hot and cold water. Saskatoon is a fast growing city, the population at present being 18,000 and estimated to be 25,000 by July, 1911. There are nine railroad inlets and outlets. The Empire is the only dramatic theatre in the city, and is managed by David Douglas, who also manages the Saskatoon Exhibition.

THE EMPIRE THEATRE COMPANY.

The Empire Theatre Company of Syracuse, having its principal office in New York city, filed a certificate of incorporation with the Secretary of State at Albany last Saturday. It has a capital of \$20,000 and its objects are to conduct a theatrical and general amusement business, to own and lease theatres, produce and manage dramatic, operatic and other forms of stage productions. The following are named as directors: Marc Klav, A. L. Erlanger, Charles Frohman, Henry B. Harris, New York city; M. E. Wolff, Rochester, N. Y.

WILLIAM A. NORTON.



The above is a recent portrait of William A. Norton, who took the part of George Bruce, the inspector of police, in Liebler and Company's "The Deep Purple," being latter perfect in two days. Mr. Norton's experience in stock stood him in good stead in perfecting himself in this part, which he is playing in Chicago for the very successful run of that production there. He will come to New York with this company early in January, when his many New York friends will be glad to see him again.

FOR LOTTIE GILSON.

The vaudeville entertainment and reception tendered to Lottie Gilson by her numerous friends on Tuesday, Dec. 6, at Bell's Casino was a pronounced success. Among those who took part in the entertainment were Ed Ables, Lavender Richards and company, Anna Welch, Eight Sugar Moon Girls, Eleanor Jess, La Aftel Brothers, Sam Collins, and finally Lottie Gilson herself, who took this opportunity to thank every one connected with the affair, and sang several of her old songs. The music for the evening was furnished by Harry Conklin's large orchestra. After the entertainment the evening was devoted to dancing. A marathon race for women and a similar event for men were held late in the evening. A novel feature was the release of several toy balloons, to which were attached slips for champagne, wine, etc. Prizes were given for the three most handsomely dressed women present, also for the winners and those who ran second in the races. During the evening Lottie Gilson was presented with a large floral horseshoe and several bouquets. The number of people present was large, when the inclement weather is taken into consideration.

CUES.

Beatrice Moreland, and not Beatrice Irvin as was stated last week, is playing the part of Martha with Olga Nethersole in "Mary Magdalene." Miss Moreland's work in the production is excellent.

W. Somerset Maugham, the playwright, returned to London Wednesday, Dec. 7, on the "Compania."

Frank Winch, for several years New York manager of the Billboard Publishing Company, has resigned. Mr. Winch leaves for San Francisco Dec. 9 to attend to the settling up of a personal estate. After that he will return to New York, where he will be identified with a well-known enterprise.

Charles A. Bigelow, at the instance of his wife, Valeria Bigelow, was sent to the Kings County Hospital in Brooklyn, Dec. 9, to be examined as to his sanity.

The complete cast engaged for Henry Arthur Jones' new play, "We Can't Be As Bad As All That," which the Authors' Producing Company will produce after the new year, consists of Katherine Kaelred, Charlotte Granville, Kate Phillips, Betty Martin, Fanny Jordan, Alice Wilson, Margaret Hodson, Charles Hammond, William Hawtrey, Ivor Dawson, Edward Bonfield, Wallace Branscombe, Harry Braham, and William Branscombe.

Preston Gibson's new play, "Drifting," which had a dress rehearsal at the Casino Dec. 4, will open its New York engagement at the Nasimova Theatre on Dec. 19. In the cast are Grace Lifkins, Edith Luckett, Ann Archer, Walter Hale, Frank Goldsmith, Egbert Moore, Constance Kirkham, Grace Morrissey, Ernest Bond, Frank Lamb, Charles How, and James McNey.

Christie MacDonald in the operetta, "The Spring Maid," succeeds "The Country Boy" at the Liberty Dec. 26. The operetta is an adaptation of Wilhelm and Willner's German piece, "Die Spudiffee," by Harry and Robert Smith, with music by Heinrich Reinhardt.

The Mayorella closed in Chicago Saturday, Dec. 10.

The Musical Suffragettes, who formerly were the Boston Fadettes, have again changed their name and in the future will be known as the Musical Girls. Estelle Churchill is the leader; others are Mary Wilcox, Rosalie Jacobson, Eleanor Piper, and Edith Swan-Corbett.

A NOTABLE PREMIERE.

The Girl of the Golden West, Puccini's New Opera, Produced at the Metropolitan.

On Saturday night, Dec. 10, at the Metropolitan Opera House, a crowded house listened with interest to the opening performance of *The Girl of the Golden West*. This premiere has special significance because it is the first opera by a European composer of note to be originally produced on this side of the Atlantic. As the theme is American through and through this arrangement seems appropriate.

In the opera the plot follows the Belasco drama in the main, although the fourth act is omitted and part of the third is transposed to the first. The first act is concerned with the meeting of Johnson and Minnie; the second relates the chief action of the drama, the search for Johnson, his wound and the poker game; the third gives Minnie another chance to save him. She holds up the men who are about to hang him and claims him for missionary work.

Naturally the librettists, G. Zangarini and C. C. Civinini have experienced some difficulty in translating the terse American minor dialect into melodious Italian. The romance language holds no equivalents for a good share of the rude phrases and sturdy localisms that color the American drama, and to Americans the libretto will be one of the less satisfactory parts of the opera.

Musically the opera has been built by its motifs rather than by formal lyric numbers. Everybody and everything is represented by a certain melodic phrase that recurs at the proper time. Consequently the music has less of the "linked sweetness long drawn out" for which Puccini is noted in such operas as *Madame Butterfly* and *La Tosca*. The interchange of lines has sometimes forced upon him a recitative form in which he cannot be said to have failed, but by which he does not acquire special laurels. The orchestration is full of color and of rousing effects, for he has written his score for a large body of musicians and has included several unusual instruments.

Emmy Destinn, Enrico Caruso, Pasquale Amato, and Dinh Gilly gave the best accounts at the opening performance. Madame Destinn sang with vigor and variety, and added some good acting. Caruso was picturesque and virile; he is undoubtedly at the zenith of his powers, for he never did anything better. Amato was skillful in depicting his outward calm and his inward turbulence. In a minor role, Gilly made a decided hit. The entire cast follows:

| | |
|------------------------|----------------------|
| Minnie | Emmy Destinn |
| Dick Johnson | Enrico Caruso |
| Nick | Pasquale Amato |
| Annie | Albert Reiss |
| Adams | Adamo Didur |
| Tom | Dinh Gilly |
| Sid | Angelo Badè |
| Belle | Giulio Rossi |
| Harry | Vincenzo Reschigiani |
| Joe | Pietro Aulicino |
| Happy | Gian Hall |
| Larkins | Antonio Piel-Coral |
| Hilly | Bernard Begue |
| Worville | Georges Bourgeois |
| Jake Wallace | Mario Mattioli |
| Jose Castro | Andrea de Segurola |
| The Pony Express Rider | Eduardo Milanesio |
| | Lamberto Bellieri |

THE STOLEN STORY.

Jesse Lynch Williams' one-act sketch, called *The Stolen Story*, which was made from Mr. Williams' short story of the same name and produced in vaudeville several years ago and later was extended into a four-act drama and produced about four years ago at the Garden Theatre, has again taken to vaudeville. The sketch is the fourth act of the longer play. The newspaper office, which is the setting of the story, is most realistic and the work of the cast is exceptionally good. The cast: Billy Woods, George Stuart Christie; Stones, Robert Wayne; Haskell, Walter Thomas; Miss Doros, Miss Eileen Errol; Lascelles, James Lee Wiley; Henderson, Charles Laite; a "Cub" Reporter, Robert McNagny; Office Boy, Bruce Kent; Messenger, Richard Clarke.

SENTIMENTAL SALLY.

Rehearsals of Charles Dillingham's new farce, *Sentimental Sally*, by David and Milton Higgins, have begun with the following people: Blase Milford, Anne Sutherland, Nettie Bourne, Ida Adams, Anna Fields, Lovell Ordham, David Higgins, Ben Hendricks, Mortimer Weldon, Bigelow Cooper, Thomas McGrath, and A. W. Neuendorf.

CHANGE IN SAVAGE FORCES.

A. Blodget, general press representative for Henry W. Savage, will shortly represent Mr. Savage in another capacity. James Sheppard, for several years general representative for Frederic Thompson, will become the executive head of Mr. Savage's press department.

Special Introductory Offer

To new subscribers, never before on our books, we will send **THE DRAMATIC MIRROR** for 3 months (thirteen weeks) on receipt of \$1.00, payable in advance. This special offer is made direct, and not through any agent.

PROHMAN REPertoire THEATRE.

Announcement has been made that Charles Prohman will inaugurate a permanent stock company in an uptown theatre, possibly Butler Davenport's unfinished theatre on Sixty-second Street, to be called the American Repertoire Theatre and to be under the direction of William Gillette. The company will produce new plays and from time to time will be visited by Prohman stars. Mr. Prohman's idea is a combination of the stock and visiting star systems. Last season Mr. Prohman planned such a company for the Empire Theatre, but the success of Ethel Barrymore in *Mid-Channel* prevented the fulfillment of the plan.

THE WHITE SQUAW DOING BUSINESS

The White Squaw, which has been playing through Canada, has been doing a capacity business throughout the Dominion. Return dates through New England have yielded increased receipts in every instance. Della Clark in the title-role is acquiring new encomiums, while John Harrington, who is playing John Keillard's role, is giving an excellent rendition of the part.

CULHANE'S COMEDIANS SUFFER LOSS

The Marion Opera House, Marion, O., was totally destroyed by fire on Dec. 6. Culhane's Comedians, company No. 1, under management of Will E. Culhane, were filling a week's engagement and lost everything, not one trunk being saved. The company resumed their time at Mount Vernon, O., on Dec. 12, and all time contracted for will be filled.

GOSSIP OF THE TOWN.

William Foran, Jr., of Ethel Barrison's company, spent the week of Dec. 5-10 at Willimantic, Conn.

Helaine Harts was in New York last week. She has invested in several mortgages on suburban property located in the actors' colony at Dunton, Richmond Hill, New York city. Miss Hart will stay in New York until Christmas, when she will leave for Chicago to take the lead in a new piece the name of which has not been announced. Miss Hart was last seen in the title-role of *The Girl of the Times*.

Mr. Chase and Mr. Robbins, of the Chase Lister company (Northern), have erected a headstone over the grave of Will S. Hammer, who died at Aberdeen, S. D., last season.

Carl McCullough, the vaudevillian, is playing his farewell engagement in vaudeville. He is under contract for ten weeks with William Morris. He will return to musical comedy.

Thomas V. Morrison withdrew from William J. Kelly and company in *The Sacrifices*, which Mr. Kelly is presenting over Morris time, and joined Fannie Ward, opening at the Majestic Theatre, Chicago, Dec. 5, in *An Unlucky Star*.

The Christmas number of the *Theatre Magazine* has a handsome colored cover showing Ethel Wynne Matthison as Mistress Ford in *The Merry Wives of Windsor*, and interspersed through the number are a number of striking full-page half-tone plates, including Edward H. Sothern in *Macbeth* and scenes in Puccini's newest opera, *The Girl of the Golden West*. The signed articles include a sketch of Molière's life, an article by Archibald Henderson on the music dramas of Richard Wagner, an account by Henry Tyrrell of a private rehearsal at the Metropolitan Opera House, and other articles of interest.

W. H. St. James has been engaged by D. V. Arthur to play the role of John Mugg in Marie Cahill's musical play, *Judy Forget*. Will H. Dobrin is meeting with remarkable success in *The Man on the Box*. He is being featured under the management of Trousdale Brothers.

The *Naked Truth*, in which Henry B. Dixey is starring, will close Dec. 17 in Pittsburgh, Pa. Mr. Dixey will open New Year's Day in New York in a new George Broadhurst play. Only six characters appear in the play.

John Williams, manager of the Grand Opera House, Oak Park, Ill., has entirely rebuilt and refurbished the theatre till it is now one of the finest in the State.

George Barr is now playing the Bishop with Henry Miller's Associate Players on tour.

Walter and Howard Hill, of Chicago, have contracted to erect a vaudeville theatre in Tampa, Fla. The location secured is in the center of the city. They promise only the highest class attractions.

A. S. Byron, who has been playing the comedy part in the new Cohan and Harris production, *Miss Ananias*, in which Adelaida Thurston is featured, has met with a fine reception from the press and public this season.

Maurice E. Briere, Jr., has been re-engaged by the Shuberts to play the leading juvenile part in support of Bailey and Austin in *Two Men and a Girl*.

Joseph R. Gary has been engaged by DeMille and Clappett to play the part of Barker in *The Third Rail*. The play will be brought into New York about the middle of December.

Violet MacMillan has been engaged by A. H. Woods to originate the soubrette role in *The Fascinating Widow*, in which Julian Eltinge is being starred.

Lillian Heiss, of *The Cow and the Moon* company, is recovering from a successful mastoid operation. She will be able to join the company in a few weeks. She will remain in Denver, Colo., at St. Joseph's Hospital, until she is able to join the company.

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STOCK COMPANY NOTES.

Mr. and Mrs. Aubrey Noyes (Emily Lascelles) are in their fifteenth week as stage director and leading woman with the King Stock company, Mozart's Theatre, Lancaster, Pa.

The William Ingerson Stock company is now in its fourteenth week at the Garrick Theatre, Salt Lake City. Henry Crosby, leading man, has been securing much commendation for his performances, which have included MacTavish in *The Wolf*, Kieschna in *Leah Kieschna*, and John Gale in *The Barrier*.

The Duquesne Theatre, Pittsburgh, Pa., with its company of excellent players and repertoire of all the recent big successes, is offering the playgoers of that city a remarkable opportunity to see the best dramas at popular prices. Telegrams of congratulation, including a congratulatory note from Winthrop Ames, director of the New Theatre, New York, have been showered on Manager Davis. The plays already given are *The Great Divide* and *The College Widow*. *The Girl of the Golden West* is this week's bill. If I Were King, A Woman's Way, and Salomy Jane are to be the other productions till the new year. In the company are Mrs. Adeline Stanhope Wheatecroft, Ralph Remley, Laura Kasley, Edson Miles, Alice Riker, John Steppinoff, Dennis Harris, Garcia Maravilla, Stanhope Wheatecroft, Austin O'Brien, James L. O'Neill, Mary Hall, and Albert Morrison. Frederic Sullivan is stage director.

The Grace Hayward Associated Players are playing a very successful engagement at Oak Park, Ill. This is one of twelve companies of the United Play Company. Eugene McGillicuddy is general stage director and is making a record this year.

The June Agnew company, under the direction of Martelli and Clifton, which has been meeting with so much success on the road, has changed management, now being called the Burke Eldridge Stock co., and is owned exclusively by F. J. Martelli. With the exception of Mr. and Mrs. Clifton, the cast remains the same.

Violet MacMillan has been engaged by A. H. Woods to originate the soubrette role in *The Fascinating Widow*, in which Julian Eltinge is being starred.

Lillian Heiss, of *The Cow and the Moon* company, is recovering from a successful mastoid operation. She will be able to join the company in a few weeks. She will remain in Denver, Colo., at St. Joseph's Hospital, until she is able to join the company.

THE RECORD OF DEATHS.

Mrs. John T. Graven, known professionally for many years as Ella Mayer, died in her apartment at 142 West Forty-ninth Street, last Friday morning, Dec. 6, after an illness of about four months. Mrs. Graven was born in Troy, N. Y., March 27, 1881, and had been on the stage since her fifteenth year. She appeared first in stock companies in the West, in Kansas City, and later in the McCarthy companies in

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STAGE EVENTS IN CHICAGO

The Truth About Salome in the Western Metropolis—Current Attractions Which Are Well Received—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

Chicago, Dec. 13.—There has been so much to print about the withdrawal of the grand opera of *Salome* from the repertoire of the Chicago Grand Opera for this city that it seems wise to state the facts. To begin with, *Salome* was not prohibited by the chief of police. After seeing the first performance there was a question in the newspaper as to saying that Mary Garrison seemed to think like a cat wailing in a box of catnip. Display articles many miles long in covering the event were headed with persons which naturally aroused all that was patriotic in the community either lukewarm or enthusiastic. The word "shocked" was freely used in describing the effect of the production upon persons who were not at the Auditorium when they read that the immense sum of \$4,000 which was there was shocked by one living in the city and in touch with its people could feel the rising sentiment among those who were not there against a morbid expression of art and sensationalism. It was plain that *Wilde* was not released if *Strauss*. After several days and a second performance of *Salome* to a small audience, the directors of the Chicago Grand Opera company announced that they did not wish to offend the public, and that no further performances of *Salome* would be given.

The Queen Quiet Wallingford, by George M. Cohan, the novel, had a successful opening at the Olympia. The reviewers were very cordially and the public patronised it greatly. A large audience Saturday afternoon with many demonstrations of applause. It is a bright, brisk comedy, with touches of nature and rather too much business matter, at least in its third

Man and a Girl, with the comedians, Miller and Ralph Austin, started last week to interest the holiday crowds in town. The Cart held some large audiences. The play was described in one review as a good comedy for the tired Chicago business man. A pair of stars have better opportunities in the rest of the two acts than the last. The references from France in Holland, have a fast horse in the name of show one, and some scenes in several disguises. Elsa Ryan and Grace Steeck are both pleasing. Miss Steeck's eyes, good looks and voice won for her success in the course of the evening. She was often comic as the Dutch girl, and her topical song went well. The production needs a few added attractions, such as some new songs, a pretty duet and a good top song for the comedians.

The one thousandth performance of *Ninety and Nine*, *Morris' perennial melodrama*, will be properly commemorated by Messrs. Stahl and Berlin, the owners, at the Crown Theatre Monday matinee, Dec. 18. Locomotives and railroad coaches packed in boxes will be given to each person buying a ticket. Paid in full is the Christmas attraction of the Crown, and *Yesterdays*, a production of St. Elmo has been booked for New Year's week, with Martin Alton in the leading part.

Funny Ward, who is clever and fetching in *Young Wives*, had a surprise for the Majestic crowds just before her little play, *The Unlucky Star*. Just before the jealous husband shot the young man in training for correspondent, the fourth remarkable character appeared just behind the orchestra leader at the end of the centre aisle. He proved to be the author, in the comedy, and the play finished with a wrangle between the star, the leading man and the author over the memory of acting each part. The comic invention was rather well done. Miss Ward as the author, to the moment of averted tragedy, was quite gaining favor, also the little drama, was quite gaining favor, also the little drama.

It was give and take on the hill at the American Music Hall last week. Joe Welch made numerous allusions, which reminded his hearers of *Count de Beaufort*, and Al. Jolson burst into some of the emotional scenes of Mr. Welch's *Killie Island* to the accompaniment of several laughter. The Connelly Sisters made several points by picking up lines in the preceding play drama by Hilda Spence and company. They always had good support. Jack Standing and the Abominable, and her glimpse of life among the kept men held interest well. The fascinating and exciting music was evidenced in the instrumental music of the Zaneen Quartette. The audience was determined to have more, but the management, with its programme of twenty-two acts, each abbreviated, did not allow any more. Shadowgraphy, with humorous exhibitions predominating, as exemplified by Garcia, seems to be especially relished just now by the visitors of the American. With Messrs. Jolson and Welch, McMahon and Chappel, and the Connells, Garcia was among the most favored entertainers on the bill.

Madame Vandebilt, who disappeared from the company of Dr. Miss Gibbs, was seen again in the company of Victor Moore at the Colonial. Miss Gibbs looks up serenely here and there. We meet her at various functions. It does not seem long ago that she was in range of the critics at the Grand in *A Little Brother* of the Rich. Then she returned consciousness in *The Penalty* at the Chicago Opera House. Latest she exhibits the art of acting in the midst of the splendor of the score of "acts" at the American Music Hall. She seemed rather better at the Music Hall than at the theatres. Possibly it was because she had better material.

There are prosperous and happy days at the Bush Temple. The Germans are enjoying the attractions of the Bavarian peasant players and visiting the theatre daily, in pairs, and in small organizations. The engagement will continue several weeks longer. The same company filled an engagement at the Irving Place Theatre, New York, last Spring.

A new play called *Temptation* occupied the Lyric stage Sunday week. Miss Elliott not appearing Sundays. Apparently fostered by a local society organization, the production attracted an audience composed largely of friends of the author, Rose K. Rolfe. They were, of course, indulgent. There was some merit in the drama and in the acting, but the writer had her strength with the drama as an exciting and difficult form of composition, and the money hardly had the best manner and movements. The temptation was that of a girl who loved her husband and children, but

found living on his moderate income irksome. A quarrel was followed by a flight to New York, acquaintance with a millionaire and a crisis in which she decided against a bargain sale of herself. In the last act she returned to her family, feeling she could remain there contented. Emma Hand, who played the wife, was a tall, slender, rather fine looking young woman, but not easy and unctuous in her movements. Robert E. Connor as the husband had similar faults. Miss King as a young woman friend of the ingenue sort, was more spontaneous and put acrossing.

The bills this week: Illinois, Julian Eltinge in *The Fascinating Widow*; Olympic, Get Rich Quick Wallingford; Garrick, Chocolate Soldier; Studiobaker, Frank Daniels in *The Girl in the Train*; Chicago Opera House, the Spendthrift; Princess, The Deep Purple; Grand Opera House, The City; Powers', Comedians; Colonial, The Mayors; Whitney, Lower Birth 12; La Salle, Sweetest Girl in Paris; Cort, Two Men and a Girl; Lyric, Margaret Jillington; McVicker's, The Nigger; Haymarket, The Wolf; People's, The Flood Gate; Auditorium, grand opera; Crown, Three Weeks; National, Ninety and Nine; Marlowe, Arabian Nights; Globe, The Smart Set; Bush Temple, Bavarian Passant company.

A treat is in store for the patrons of grand opera at the Auditorium this week: Offenbach's *Le Tales de Hoffmann*, night, with Marguerite Oliver, Lillian Gish, Alice Bonelli and Tina di Angelo in the cast. Mary Garden will make her first appearance as Marguerite in Faust Tuesday night.

Manager J. V. Ritchie, of the Virginia, at West Madison and Halsted Streets, has started a new order of bills in vaudeville. He will begin this week to change his afternoon and evening bills independently. Both will be changed twice a week, making four bills each seven days. He calls the plan a double shift.

Grace La Rue, who was announced as one of the stars of the American Music Hall last week, came to the city to fill the engagement, but was too ill to play. She returned East. To report briefly, *The Fascinating Widow* fascinated. This means chiefly that Julian Eltinge made her job an advertisement. He is not only maintained, but increased his reputation last week at the Illinois as the queen of male limitations of women. He was good in farce, good in his few moments of acting in the ordinary clothes of young men, engaging during the fleeting glimpses of him in evening dress and as skillfully prepossessing as ever in his sole numbers as an imitator of fetching women. He wore lovely gowns, which seemed quite in the best taste, except, perhaps, the bride's. I hear that widows, poor things, may not wear white as brides—light lavender, pale pink, baby blue, but not white. If this be treason make the most of it. There was not a seat vacant downstairs Wednesday night and the big audience who enjoyed his appearance upon the ordinary stage, requiring skill, and doing it well. They overlooked the too frequent intrusion of slangs not carefully edited. They were induced into an especially happy frame of mind by many genuinely funny situations, and the general good spirit of farce. Mr. Eltinge was supported by a good company, in which Edward Gavie was most active among the men and Ruth Maycliffe was the woman lead. Mr. Gavie evidently brought with him into this production a rather unbridled yet real faculty for farce. He caused a good deal of the laughter and played much of the part of the fat college "trainer" exceptionally well. Such remarks as "throw that under your belt," "drink this wine," would have served better, seemed trititious and common. A genuine and worthy farce character was contributed by Charles W. Butler as Watts, a consistent achievement which reminded one of the days of better, more thorough acting even in farce. James E. Sullivan was more superficial and consequently less effective as the German detective. James Spottwood made another good farce character of the lanky, scientific freshman who suddenly became rather sporty, like the yap in *The College Widow*. Ruth Maycliffe was very blonde, nice and feminine as the fiance. Violet MacMillan played the clinging vine agreeably and June Mathis played the romp in good taste.

Many are the "girls" who are coming home to Chicago these days from plays closing or shrinking. Several hundred have called at the offices of Morton H. Singer and The Princess company, Princess Theatre, in a desperate endeavor to find Christmas cheer in a chance to work.

Augustus Piton, Jr., who tried Chicago for several weeks during the run of *The Traveling Salesman* at the Illinois, seems to have been rather well impressed by this village. It is announced that he will be resident manager of the new Blackstone, whose Parisian grace of architecture has already attracted the attention of many thousands of promenaders on Michigan Boulevard.

Some unusually bright amateurs, ably aided by one of the wittiest of English writers for the stage, W. S. Gilbert, in *The Palace of Truth* enjorables at the Ziegfeld last week. The success was well nigh professional, the young actors avoided so much of hesitancy, timeliness and stiffness which mark the efforts of the inexperienced. Never before have the pupils of the Chicago Musical College's School of Dramatic Art, and many a good production is to its credit, done so well in drama, never shown in one play so many young people who could step onto the professional stage with little further preparation. J. H. (Jack) Gilmore, the Empire Theatre leading man of other seasons, must have made a wonderful transformation of new hopefuls, even if they were better endowed than usual with voices, figures, faces, feeling and brains. He had them going in many a scene like veterans, and he made the youths and maidens hold attention with a better appeal to admiration than half the plays in the Loop last week. The Gilbertian play is charming in every line, rich with the best comedy and the sweetest and deepest of romantic touches. It is a literary gem which makes the musical comedy libretto of the hour, and plays of the kind seem the ridiculous rot they are.

The College and its dramatic director are therefore to be complimented for doing the public a service in support and in defense of a fine stage of the young actors. Gerda Henius, who played the leading part of *Princess Zeolide*, showed the nearest approach to ease, ability and

strength of commendable professionals. In personal adaptability and smooth, method she was superior to many women of the regular stage. Miss Henius is the daughter of a wealthy Chicagoan of Sheridan Drive, and if she adopts the stage it will be for the art. Rose Johnson as the pretty little blonde coquette, Asenna, delighted her audience continually and seemed to keenly appreciate the satire and comedy of the part. Frederika Webster was excellent in many of the scenes of *Madame* and *Asenna*. The setting with Phialamir in the last act. George Lee Everett, a good looking young man with a fine singing voice, played much of the leading part with skill and properunction. Hugh O'Connell was praiseworthy in the small part of Gelanon. Mrs. C. J. O'Connor was a handsome queen, who played the part capably. Others of the young men and women who did well were Sylvia Wertheimer as Palms, Joseph Singer as Aristaeus, Walter Geer as Chrysal, and M. L. Fine as King Phasor. The exterior settings were remarkably handsome.

A distinguished group of actors were announced for the annual Christmas benefit at the Grand Opera House arranged by the Examiner for the poet: Robert Hunt, The Exterminator, Hobo, Cain, and *Strayfright*; Forrest Hull, Grace Drew, Fritzie, von Busen, Henry Cooke, from *The Chocolate Soldier*; May De Souza and chorus, from *The Majorress*; Trixie Frizzella, from *The Sweetest Girl in Paris*; Ralph Stuart, George Parsons, and Artie Tannehill, from *Get-Rich-Quick Wallingford*; Fred Bailey, Ralph Austin, Eddie Ryan, and Olga Stech, from *Two Men and a Girl*; Richard Bennett, Emmett Corrigan, W. J. Ferguson, J. Lee Finney, Ada Dryer, and Catherine Calvert, from *The Deep Purple*; Billy Fisher and Vera Michelena, from *The Girl in the Train*; Frank Tinney, from *The Majestic*; Grace La Rue, from the American Music Hall bill; Tully Marshall, May O'Donnell, Wilson Melrose, and John Jeek, from *The City*.

Kathryn Osterman is going to show Chicago a new playlet in February, entitled *The Weight in Gold*. Miss Osterman's husband, J. Rosenthal, who is in the city with *The Fascinating Widow*, says that such judges as Samuel McKee and Renold Wolf, who attended a trial performance, wired that the little comedy was sure of success. The author is Fred Greene. A rich man leaves a will which gives to his children their weight, each, in gold. The husband of Miss Osterman, in the play, happens to be a son of the rich man, but exceedingly thin. She makes superhuman efforts to fatten, arrounding and otherwise accumulate as much husband as possible for the weight record.

Carl McCullions, the clever young monopolist, whose Scotch imitations are especially skillful and popular, has been playing at a number of local theatres, and will soon be on the bill at the American Music Hall. OTIS COLBURN.

WASHINGTON.

Dramatic Bills for the Week and Special Features in Local Amusements.

WASHINGTON, Dec. 13.—The House Next Door, with J. E. Dodson, again scored at the National. The company includes Frank Losse, Frank Burbeck, Harry Ingram, J. C. Davidson, Olive Temple, Ruth Chester, Fania Marinoff, and Lorena Atwood. Next week, Adeline Genée in *The Bachelor Belles*.

Preston Gibson's new play, *Drifting*, is well received at the Belasco. The company comprises Walter Hale, Frank Goldsmith, Charles Lamb, Edith Luckett, Ann Archer, Constance Kirkham, Grace Morrison, and Mrs. Sam Sothen. The week of Dec. 19 this theatre will be occupied by locals.

May Robson in *The Rejuvenation of Aunt Mary* attracts large audiences to the Columbia Theatre. Next week, Henry Miller will make a short presentation of the three-act play, *The Havoc*, by Henry S. Sheldon.

The attraction at the Academy of Music, which opens strongly, is the interesting melodrama, *The House With the Green Shutters*. Next week, *The Stampedede*.

Business continues big at Chase's. The bill for the week of Dec. 12 presents Maclyn Arbuckle, supported by Vaughan Trevor and Agnes Redmond in Robert H. Davis' one-act comedy, *The Welcher*; Signor Trovato, violinist; Clifford Walker and company in *After Dinner*; Bersee's Comedy Circus, the Robert De Mont Trio in *The Hotel Turn Over*, Richards, and Gladys Clark and Henry Bergman in the playlet, *A Jingle and a Whirl*.

The Casino feature of an interesting bill this week is *The Blue Moon Girl*, which is a practical balloon that floats over the audience with catch songs. Other attractions include the offerings of El Gardo, acrobatic; the Ted Nardi, Ash and Carr, and Murray and Wilson. Business excellent at the popular house.

The burlesque houses, the Gayety and the Lyceum, maintain business of a highly prosperous nature. This week's offering at both, attended with strong patronage, are: The Gayety, Jack Mason's new Rents-Santley presenting *The Merry Rollieking Girls*. The Lyceum with *The Merry Maidens*.

A porte-cochere contracted of massive ornamental iron work and illuminated glass, reaching from the entrance of the Columbia Theatre to the curb, is now completed at a cost of \$3,000.

John Philip Sousa, whom Washington regards as his own, and his big musical organization, are on the eve of a tour around the world, crowded the National Theatre Sunday afternoon and night, presenting a superb musical programme.

Next Friday night the Washington Choral Society and combined church choir and the Washington Symphony Orchestra, under Heinrich Hammern's conductorship, presents *The Messiah* at Convention Hall. The following eminent soloists sing the leading roles: Mrs. Grace Hall-Riheldeff, soprano, of Pittsburgh; Mrs. Cornelia Marvin Dillahaugh, alto, of New York; Hobart Smock, tenor, of Baltimore, and Frederick Martin, basso, of New York.

During her engagement at the National last week Ethel Barrymore began rehearsals of *Trelawney of the Wells*. The rehearsals brought to Washington Elizabeth D'Orsay, Charles Waller, General C. Boniface, Sir Arthur Murray, Harry Burton, Lydia Achach, Alice Beresford, and William Sammons. Charles Dalton, Grace Freeman, Louise Drew, and Eugene O'Brien, members of Miss Barrymore's Mid-Channel company will also be in the cast.

Tuesday afternoon the Russian dancers, Anna Pavlova and Mikall Mordkin, and the Imperial Russian Ballet, with orchestra from the Metropolitan Opera House, New York, under Theodore Stein's conductorship, appear at the Belasco.

One of the best plays of the season is *The Country Boy*, seen here last week at the Co-

lumbia. Manager Henry B. Harris provided a capital acting company, which included Frank G. Jamison, Alfred Cooper, H. Dudley Hawley, George A. Wright, George Schaefer, Paul Duane, John Webster, Harrison Fowler, Charlotte Langdon, Mrs. William Butler, Jessie Graham, Ethel Clayton, Charlotte Ives, and Madeleine Bassett. This is the company, which in a unique capacity case, that is intrusted for the Chicago run of the play.

At the Belasco Monday and Tuesday evenings the Princess Theatre Stock company, of Baltimore, will present two powerful dramas in Yiddish, *Die Macht Odn Fran* (*A Woman's Power*) by Dr. M. D. Hermeline, and *Leo Tolstoy's Anna Karenina*.

Frank P. Morse, formerly dramatic editor of the Washington "Post," is in this city attending to the preliminaries for the production of *The Havoc* at the Columbia. This play has been christened three times. When the manuscript was first sent to Henry Miller it bore the title *A Husband, a Wife and a Friend*. He changed it to *The Guest*, and eventually decided on *The Havoc*. JOHN T. WARDE.

PITTSBURGH.

The Mikado, The Naked Truth, The College Widow, and Polly of the Circus.

PITTSBURGH, Dec. 13.—*The Mikado* proved that it was as welcome as "the flowers that bloom in the Spring" at the Alvin last week. It was finely staged, the Oriental splendor of the scenery and costumes were brilliant and the large chorus was unusually strong, vocally and was splendidly trained. Fritz Leib was a dainty and pleasing Yum-Yum. The Ko-Ko of Digby Bell was greatly enjoyed, and likewise *The Mikado* of William Daforth. Last night, Pavlova and Mordkin, with a large supporting ensemble, gave their incomparable performance before a large audience, at prices ranging from \$1 to \$5. Beginning to-night, and for the rest of the week, *Henry E. Dixey in The Naked Truth* will be the attraction. Underlined is *They Loved a Lassie*.

The Harry Davis Stock co. was seen in a creditable production of *The College Widow* at the Duquesne, and the players were well cast, especially Mary Hall, who made a very charming Widow. This week, *The Girl of the Golden West*, and *A Woman's Way* follows.

The *Woman* did a large week's business with *The Dollar Princess*. The music is beautiful and in one of the best operas seen here in a long time past. Donald Brian headed an efficient company, and the stage settings were effective. John Drew and his company in Smith is here this week.

The large audiences which attended the Lyceum last week were pleased with the production of *Polly of the Circus*, which was acted by an adequate company and well staged. The Millionaire Kid is this week's bill.

The Girls from Happyland, with Billy W. Watson, is the offering at the Gayety, and the New Century Girls appear at Harry Williams' Academy.

John Edgar Long, who is in advance of Henry E. Dixey, spent several days here in his home city last week and was greeted by many of his acquaintances.

ALBERT S. L. HEWES.

BALTIMORE.

Adeline Genée, The Dollar Princess, Marie Cahill, and Other Attractions—Gossip.

BALTIMORE, Dec. 13.—Adeline Genée is seen at Ford's in Klaw and Erlanger's musical production, *The Bachelor Belles*. Miss Genée's company includes Frank Laloy, John Park-Lawrence Wheat, Josie Sadler, Jack Raffaele, F. Stanton Heck, Eva Fallon, Ruth Peebles, Blanche West, and Florence Walton. J. E. Dodson will follow in *The House Next Door*. This in turn will give place to the Christmas attraction, *The Third Degree*. The Lily will be seen Jan. 2.

Charles Frohman presents at the Academy The *Dollar Princess*. In the company are Donald Brian, Harry Stempel, Daisy Le Fay, Willard, William McNamee, Lydia Vining, Albert Hart, Cyril Biddle, and George Head. Sweet Sixteen Dec. 19. Robert Hilliard in *A Fool There Was* Dec. 26.

Marie Cahill is at the Auditorium in Judy Forzot, Maud Meredith, Irene Bauer, Arthur Stanford, Joseph Santley, James B. Carson, and Lincoln Plumer are in support. Joseph P. Sheehan and the Sheehan Grand Opera company will follow.

Lillian Buckingham is the star in a three-act comedy drama, entitled *The Stampedede*, presented at the Holiday Street. Next week, Port of Missing Men.

The Imperial Russian Dancers, with Theodor Kosloff and Maria Baldina, head the bill at the Maryland. Among the other acts are Florence Wright, Rena Dietrich, William Birnbaum, Covington and Wilber, Le Maize, Bennett, and Le Meille, McDevitt and Kelly, and B. A. Wolfe and his Folksongs.

The Serenaders, with Lew Kelly, are at the Gayety, where they will be followed by Queens of the Jardin de Paris. The Girls from Dixie hold the stage at the Monumental. Next week, Merry Maidens.

Pavlova and Mordkin, with the Imperial Russian Ballet, will be seen at the Lyric on Tuesday evening.

William Birnbaum, a well-known Baltimorean, makes his first professional vaudeville appearance at the Maryland. Mr. Birnbaum is well known as an entertainer in club circles here and is very favorably regarded.

A moving picture and vaudeville theatre, to be known as the Cosmopolitan, will be erected on Baltimore Street, near Greene.

Ethel Barrymore was a guest at the Academy of Music at the Wednesday matinee, to see The Arcadians. Miss Barrymore occupied a box with a party of friends and left in time for her appearance that evening in Washington in Mid-Channel.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

BUSINESS QUIET IN BOSTON

Eleanora Sears' Exploit—George Frothingham to Go Into Vaudeville—Lotta Crabtree Sells Her Famous Trotter—Benton's Chat of the Theatres.

(Special to *The Mirror*.)

Boston, Dec. 13.—Boston anti-Christmas crowd continues unusually quiet, for most of the houses in town continue their attractions and business over or no long engagements having been taken up almost universally.

Then it was the John Craig had a practical engagement with the changes of bill last evening, the first-nighters turned to the Ossipee, where a Self-Made Man had a capital presentation by the resident stock company, which followed from Shakespearean comedy to the New York work with unusual facility. But Craig is not going to stay over next week, and the Castle Square will be dark until Dec. 25, appearing for the holiday production of *Jack and the Beanstalk*, the old extravaganza of the year.

The Grand Opera House brought the only new attraction to town last night, and presented James E. Sims as the star for his annual old-time visit at the South End theatre. His new play which had never been presented here, was well received. During the course of the evening he returned to his repertoire, and with Mrs. Carroll and Mr. Hyde and The Bells, which is the other engagement in Boston, he decidedly incomplete.

The Bay Opera House has a week of musicals, but it opened very quietly with Madame X.

In America of La Boheme, by Laemmle, with an especially long cast, and Melba made her only appearance of the year in Boston, coming in La Boheme. For that night the subscription is moved along from Friday to Saturday to accommodate the prima donna.

The Boston has a new play this week, but was out last night for the final preparations for Miss E. M. Sidney Drew. This is the fourth booking announced for this week, the other one in order having been Madame X.

Miss Wilson is at the end of his engagement at the Hollis, and The Bachelor's Baby is his interest in the finish of the third week. Mr. Wilson was fortunate that he could give the piece here without any changes, due to the rigid provisions of the law about scenes on the stage, and the same arrangement will continue in effect in all the other States through which he passes on his way to the Pacific. The only one to protest is the original child, who earns salary but cannot act in a few places.

Christie MacDonald looks as if she has a

sure winner in the Spring Maid at the Tremont. Her engagement in the new comic opera started off with big houses, and with special enthusiasm over the music, and consequently

it was with decided regret that word was given in the middle of the week that the engagement would be three weeks in Boston, so that the transfer might be made to the Liberty next week, to follow The Country Boy at home.

Montgomery and Stone also have only two more weeks left for their engagement in Boston and will leave on Christmas eve with The Old Man, which continues to be big business as ever. It looks for all the world as if they would stay here as long as The Ardadians, but there were bookings out of town, so that Charles Wilson will send in as the successor The Gilligan, instead of The Girl with Bonnie Mackay, instead of The Girl with Louis Simon she proves a capital successor.

Miss Hayes also has this finish in sight, but it will not leave the Park quite as soon as the other attractions. It will be able to keep clear of the old year before it has to give way to Arcticus again, which is to come here for a few weeks, with William Courtney at the head of the troupe.

Montgomery Robertson has everything clear for a long stay at the Shubert, and he deserves it, for his *Founding of the Third Floor Back* is one of the most interesting plays that this house has had in a long time. In many ways it appeals to the class of theatregoers who liked *The Servant in the House*, but it is different in every way, and the strong work of the English star carries it on to a double triumph.

In the vaudeville bill of the week at Keith's special interest is attached to Professor Deacon's educated dogs, which are a public attraction, after the private invitation exhibited on Sunday. The dogs certainly marvel the audience. Some of the bill are John H. Dunn, and Marmurite Keefer, Steve White, Harry of the Bank Officers' theatricals; Dunn and Sales, Chick Sals, Barnes and Robinson, and the Kremlin Sisters.

The Dining Girls, with Ed Lee Wroth, are at the Gailey this week.

A strong house olio supplements the World of Pictures Burlesquers at the Howard Atheneum. The special night features of the Columbia are also given, with the Miner's Americans at the Olympia.

The Columbia Burlesquers are at Waldron's Olympia.

Tom Thumb and his company are the great dramatic features of the bill at the Franklin Square.

Eleanora Sears, the society girl who went accompanying with Grahame-White in about all the cities in which the English aviator visited this fall, has had a new experience, for she has been upon the stage. It was all on account of a wager with her friend, Mrs. George Lew, and it was made in the presence of Misses Bing and her husband, Frederic Edward Mackay. The debut was in the last return of The Tasse Girl at the Majestic, and the audience did not know the identity of the girl who strolled across the stage chatting with William Christian. They found out the next day, and did so for the benefit of the publicity, the show must go on.

Frank G. Parsons, who has been so successful here with many of Henry W. Savage's productions, is the latest addition to the staff of The Spring Field. He replaces Wallace Munro.

George Frothingham, who was one of the comedians with the Bostonians and dates back

to the old Boston ideals, is going into vaudeville, under the management of Frank H. Hobie. His sketch is called *Frits and the Chorus Girl*, and La Petite Boheme will appear with him.

Henry Russell is going to have two evenings of Russian dances at the Back Bay Opera House next week, and Anna Pavlova and Mikhail Mordkin will dance there Dec. 22 and 23. As they are booked in New York Dec. 15, it requires the Wednesday night subscription list to be moved back a night for the engagement.

Thomas V. Morrissey, young actor from Springfield, John Steele Ward during his Boston engagement, and made such a hit in An Unlucky Star that he will continue for the Western tour.

Lotta Crabtree has sold her famous horse, So-noma Girl, to Dunmore Farm, St. Clara, Mich.

Mayor Fitzgerald put down his foot good and hard last week and refused to allow one of the variety houses to have eight films in its bills. He says that he is going to permit no more in the city.

John McCormack and his wife were the guests at a dinner party given by James J. Phelan last week at Sterling Inn. District Attorney Pelletier also was in the party, which went out to Sterling by auto. Mr. McCormack is going to Australia next summer with sieba.

Rev. John Snyder, the minister who wrote As We Now Are, and who is popular at Nantucket, came into the limelight last week in a series of open letters with Governor-Elect Pease on the campaign against Senator Lodge's re-election, and the dominion came out ahead.

Hotel Langham, well known as a stopping place for theatrical people, was sold last week to the lessee, George H. Page and William H. Phinney. It is located on Washington Street, at the South End, and is valued at \$375,000.

Blanche Ring made quite a hit when she went to City Hall to champion the cause of the squirrels on Boston Common before Mayor Fitzgerald. Then she took some of the girls from her company and went up and fed them herself.

Virginia Tanner, a graduate of Radcliffe College, gave an exhibition of dancing at Jordan Hall last week, illustrating the progress of art from ancient Egypt to the modern show girl. Lillian Viles Wyman gave an eloquent address to accompany the various selections, and danced herself. It was a local entertainment, and was especially pleasing on account of Miss Tanner's cleverness.

JAY BENTON.

ST. LOUIS.

Eddie Fay, Edward Snader, J. E. Dodson, and Olive Vall Appeared to Advantage.

To follow the crowd last week was to attend the vocal and physical gyrations of Eddie Fay in Up and Down Broadway, a number to say that he came and conquered, being ably assisted by Emma Carus, Lee Harrison and Barney Bernard, in dry wit and smart, added greatly to the heavy blows of the two chief entertainers. The vehicle is one entirely suited to its purpose—to make a laugh and forget. The company was well drilled and capable.

The Old Homestead was given its lanning, as of old, at the Century last week by a highly talented company, headed by Edward L. Snader as Uncle Joe and Fred Clark as Happy Jack.

The two characters were rounded out to an artistic nicely and won heavy applause. Annette Bangs Dooley, Maxine Dwyer as Aunt Minnie and Mr. Kelley as El Prime scored equally.

J. M. Dodson in The House Next Door had a very large following, even beside strong competitors. As the crusty, lovable baronet, Dodson was even more truthful than formerly. Sir Isaac Jacobson was very strongly done by Frank Looce. Olive Temple portrayed Ulrica Ostwald with understanding and power. Mr. Dodson was surrounded, in fact, by a very strong company.

Margaret Illington returned to St. Louis in The Whirlwind last week, in which Walter Edwards as Robert de Clavignon did exceedingly strong acting.

Miss Nobody from Starland was the attraction of the American, the house being crowded at all performances. Olive Vall, of pure, sweet soprano, sang extremely well as Miss Nobody. Bertie Beaumont depicted an Italian girl very carefully. Ralph Riggs and Harry B. Jones supplied most of the comedy. The musical comedy was well done.

The Imperial's attraction was McFadden's Flat, the Kite and Timothy McFadden receiving telling presentment. Large houses prevailed at the comedy.

The Havlin Stock company presented a drama.

More To Be Pitied Than Scorned.

Jessaline Hodges as Viola Kisth and Frank T. Charlton

as Julian Lorraine led the cast. The company did the five acts in capable style.

The Columbia headed its bill last week with Clayton White's sketch, *Charie, Marie Stuart Playing Charie*. The comedy is of the racing days of ten years ago, yet the audience screamed at the easy, thoroughly funny character work of this team. Aubrey Pringle and George Whiting were good in comedy and vocal numbers. Johnny Small and His Small Sisters were very well impersonated by Archie Beharts and the Delbert Girls.

Edmond Jose, an actor from France, presenting *The Strike*, a dramatic act, was headlined at the Princess. The Happy Medium, by Clayton Kennedy and Mattie Rooney, was very well received. The Operator, an act by Lydia Chapman and Alice Weeks, was strong and well done.

Bills this week: Shubert, Mine, Nasimova, in repertoire; Garrick, Guy Bates Post in *The Nigger Contar*; The Virginian; Olympia, Is Matrimony a Failure?; American, Vaughan Glaser in *The Man Between*; Imperial, Harry Fields in *The Shoemaker*; Havlin's, Havlin Stock company in *The Girl and the Detective*.

The big charity circus at the Coliseum drew big attendance of kids on the afternoon of Dec. 15. About 600 children witnessed the performance and were made happy. The kids promised to give the best circus ever seen here and are "making good."

FRED L. DOYLE.

THE ACTORS' SOCIETY

A HOUSE-WARMING HELD IN THE NEW QUARTERS.

Kate Douglas Wiggins the Guest of Honor—Preparations for the Professional Women's League Bazaar—News Notes.

The society held open house Sunday evening, from 8:30 till 10 o'clock, during which hours more than 200 people came and went.

Miss Kate Douglas Wiggins, author of *Rebecca of Sunnyside*, was the guest of the evening. Mrs. Wiggins was delighted with the new home of the society and the spirit of comradeship which prevailed.

The entire home was opened and the many members and their friends, who thronged the place, circulated about, meeting old friends and making new acquaintances. Refreshments, including substantial refreshments, both drinkable and eatables, were served in abundant quantities and aids materially in the good cheer which prevailed. The Lamb's Club very kindly lent their chef to the society. This is the first of several Sunday evening gatherings which the directors are planning during the Winter.

All the productions now in town were well represented and all the members who were within reasonable distance came in for the evening. Genial Tom Wise was there with his infectious laugh and spread good feeling in his old time manner. Cordiality was stamped across his broad face. Nellie Callahan and Fanny Cannon were responsible for the carrying out of the affair, which reflects credit on the entire society.

Preparations for the Professional Women's League Bazaar, in which the Actors' Society is to take part, are being made on a large scale. The women of the society, under the chairmanship of Frances Young, are holding regular meetings every afternoon. Great interest is being manifested. Among other things which will be disposed of at the fair by the Actors' Society booth is a pin either for lady's or gentleman's use. It is a fine specimen of French channelling on copper. It is a miniature portrait of Shakespeare and was owned by David Garrick. Afterwards it belonged to James W. Wallack, who gave it to his son, and by him it was given to Arthur Wallack. Arthur has donated it to the bazaar. It has been shown to Tiffany and Co., who vouch for its antiquity.

Edwin Brandt, who is playing with Viola Allen, reports excellent business and a pleasant engagement.

Isotta Jewel and Arthur Bow have returned to New York, owing to the closing of Your Humble Servant. They are rehearsing with the new production which Otto Skinner will use as his starting vehicle the rest of the season.

John D. O'Hearn and Royal D. Tracy are in Chicago with Get Rich Quick Wallingford. The notices which have just been received of the opening assure us that it is well liked by Chicago as it is here in New York.

Arthur Riggs, while playing in Chicago with Delta Skinner, was entertained at the Theta Beta Chi Fraternity at the Great Northern Hotel and at an afternoon tea by Clara Laughlin at the Fine Arts Building.

Herman Hirshberg is playing with Harry Woodruff in Mr. Woodruff's new musical comedy.

AMATEUR DRAMATIC NOTES.

An excellent comedy drama was presented by the S. H. Dramatic Club at Watertown, N. Y., at their Auditorium Nov. 26, 27. Anna and

TO ADVERTISERS.

The numbers of *THE MIRROR* to bear dates of Dec. 28 and Jan. 4 will go to press earlier than usual, as Monday, Dec. 28, and Monday, Jan. 2, will be legal holidays. The advertising columns for these numbers will close respectively on Dec. 24 and Dec. 31. *THE MIRROR* for those weeks will be published on Wednesday, Dec. 28 and Jan. 4, as usual.

Mabel St. Amour, Sylvia Abare, John Cleary, Agnes Gaur, Harold Wright, Agnes Hickey, Joe Bourdy, A. Moran, A. Bond, and William Squire participated in the presentation of Diamonds and Hearts. Financially as well as artistically, Diamonds and Hearts was a great success and was witnessed by at least 1,500 people.

A comic opera entitled *The Pinfold* will be given some time in the near future under the auspices of the Choral Dramatic Club of the Knights of Columbus at Blox, Alia. Rehearsals have started at the Duke Theatre.

Elaborate preparations are being made by the Alumni Players of Rochester, N. Y., for their annual production at the Lyceum Dec. 28. Some of the best amateur talent in that city is included in this organization. The selection for this year's production is *Clementine*. In previous years they have successfully produced *The Collier's Widow*, *Soldiers of Fortune*, and *Strongheart*.

On Nov. 30 and Dec. 1, 2 Theodore H. Bird presented the St. John Amateurs in *The Pearl of Savoy* at the St. John, N. E., Opera House. The house was well filled and the offering pleased. Among those who had parts were Marion Harding, Kenneth F. Bonnell, Alfred McGinnis, Dudley S. Robillard, Arthur H. Kerr, Ernest A. March, Frank J. Cort, Harold S. McLellan, Russell Cortright, Frances Held, Gladys Smith, Beanie Irving, Theodore H. Bird, Harold D. Finley, Pearl Swain, Douglas Weidom, C. A. Nevins and Jessie Boden.

The Oxford Players, of Brooklyn, will make their first appearance at the Lyceum on Dec. 28, in a Western comic drama, entitled *Wendy or the Lone Moon*. Presented in the west will be Charlotte Newman and Earl Talbot. Andrew Berry is directing the cast. The National Stock co. of Brooklyn, will again be seen at one of the local halls in four one-act plays. The plays that are to be offered are *The Canuck*, *The Midnight Guest*, *Peter's Deal* and a burlesque on the sketch *A Woman's Power*. The production will be under the direction of Joseph Rose and starred by P. Brooks. *The Holy Innocents* Dramatic Society will give *Three of a Kind* the first week of the new year at the Cortelyou Club, Brooklyn. Sol G. Frost is conducting the rehearsals.

The Victorians are preparing to put on *Out of Town* at the Brooklyn Academy of Music Jan. 28. M. A. Morris has been engaged to stage the production. The Heart's Irregular Players of Brooklyn will hold their fifth annual meeting at the Cortelyou Club Dec. 15. There will be several musical features by Helen De Witt Jacobs, Marjorie Jacobs, Sophie Doeden, Mrs. Walter E. Seeman, Katherine Hanes, and Charles Reeves. The dramatic programme consists of two one-act plays, *The Kid* and *The House on the Cliff*.

Phyllis, *The Farmer's Daughter*, a musical comedy, was presented by local dramatic talent in Colonial Hall at Quakertown, Pa., on Dec. 2, and was repeated in the Broad Theatre. The comedy was given under the auspices of St. John's Lutheran Church choir. Those taking the prominent parts were: John Harr, William Clymer, Emma Wimmer, Bertha Heist, Helen Trimbauer, Florence Klimmer, Charles Schmitz, William Michelbauer and Warren B. Wilcox, musical director.

Electo W. Strong and J. W. Beman have been elected to membership in the San Diego Dramatic Honor Society of Stanford University, California. This is the highest recognition at the university of dramatic ability. Strong, who hails from Plainfield, N. J., has been seen in *The Man from Home*, *Coonie Kate* and *The Devil's Disciple*. Beman has appeared to advantage in vaudeville and was a member of the cast of *Secret Service* and *The Devil's Disciple*.

The Critic, by Sheridan, was the first offering of the year by the Dramatic Club of Mount Holyoke College, South Hadley, Mass., on Dec. 2. Ruth Helen Purdy took the difficult part of Purdy and came off with flying colors.

Mildred Lynch as Danzil and Agatha Dimon as Sir Prentiss Plandary were particularly good. Katherine Flowers, Lena Wilson, Helen Powell, Esther Luce, and Margarette Weaver deserve special mention. Others in the cast were: Adelia Dodge, Grace White, Minnie Smith, Myra Smith, Ruth Mitchell, Blanche Redd, Beatrice Krum, Helen Leed, Nina Section, Ruth Adams, Harriette Adams, Elizabeth Wright, Luis Wilson, Grace White, Mildred Westworth. The presentation was ably managed by Juliet Whitton, of Batavia, N. Y.

Frances Dilworth was responsible for the costumes and Margaret Murray, of Wanam, Wh. had charge of the scenery. The production was an undoubted success.

MUSIC NOTES.

The Flonzaley Quartet gave the first of three concerts at Mendelssohn Hall Tuesday evening, Dec. 6. Other concerts will occur Jan. 24 and Feb. 21, also one later in the season with the People's Symphony Auxiliary Club, at Cooper Union. The opening concert last week was given in their usual flawless fashion. The absolute unity of these really fine artists, the dexterity and beautiful finish of their playing, shows a sympathy and temperamental accord rarely found in such perfection.

Edmond Clement, the French tenor, will give a song recital in Carnegie Hall on Wednesday afternoon, Jan. 18. Mr. Clement will also appear as soloist with the Philharmonic Society in an all-French programme which Mr. Mahler will give on Tuesday evening, Jan. 3, and Friday afternoon, Jan. 6.

So successful was David Bispham's recent song recital in Carnegie Hall that the baritone has decided to offer a second all-English programme on the afternoon of Tuesday, Jan. 3.

The second of the Beebe-Dethier Sonata recitals will be given in Mendelssohn Hall Wednesday evening, Jan. 4.

The Flonzaley Quartet, under management of Loudon Charlton, will give concerts at Mendelssohn Hall on the evenings of Jan. 4 and Feb. 21.



BESSIE CLAYTON

The American Dancer Who Dashed the Paris Cheque

CURRENT AMUSEMENTS.

Week ending December 17.

ACADEMY OF MUSIC—Stock co. in *The Power of the Press*.

ALHAMBRA—Vaudeville.

AMERICAN MUSIC HALL—Vaudeville, ASTOR—The Aviator—4th week—5 to 12 times.

BELASCO—The Concert—11th week—61 to 65 times.

BIJOU—Seda Sears in *The Nest Egg*—4th week—58 to 62 times.BROADWAY—H. H. Sothern and Julia Marlowe in *As You Like It*—5 times; Romeo and Juliet—5 times; Hamlet—1 time.

BRONX—Vaudeville.

CASINO—Sam Bernard in *He Came from Milwaukee*—15th week—69 to 96 times.

CIRCLE—Mother—106 times, plus 2d week—9 to 16 times.

CITY—Vaudeville.

COLONIAL—Vaudeville.

COLUMBIA—Dainty Duchess Burlesquers.

COMEDY—William Collier in *I'll Be Hanged If I Do*—4d week—17 to 24 times.

CRIMSON—The Commuters—18th week—186 to 188 times.

DALY'S—Baby Mine—17th week—181 to 188 times.

EMPIRE—William Gillette in *The Private Secretary*—4 times.

FOURTH STREET—Vaudeville and Pictures.

GAYNOR—Get Rich Quick Wallingford—18th week—99 to 106 times.

GARRICK—The Speckled Band—4th week—26 to 31 times.

GLOBE—Sarah Bernhardt in *Madame X*—2 times; L'Aiglon—3d time; Jeanne d'Arc—4th time; Camille—2d time; La Tosca—5 times; La Reine—1 time; Sapho—1 time.GRAND OPERA HOUSE—Beaute McCoy in *The Echo*—57 times, plus 8 times.HACKETT—Albert Chevalier in *Daddy Dufard*—3d week—10 to 15 times.HERALD SQUARE—Lulu Glaser in *The Girl and the Sailor*—4th week—24 to 31 times.

HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—15th week.

HUDSON—Blanche Bates in *Nobody's Widow*—6th week—58 to 60 times.

HUGOT AND BRAMON'S—Beauty Trust.

LEAVING PLACE—Maria Stuart—3d time; Magda—1 time; A Nice Mess—5 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Julia Neilson and Fred Terry in *Henry of Navarre*—3d week—17 to 24 times.

LIBERTY—The Country Boy—18th week—120 to 127 times.

LINCOLN SQUARE—Vaudeville and Pictures.

LYCEUM—The Importance of Being Earnest—38 to 40 times.

LYRIC—Mrs. Leslie Carter in *Two Women*—3d week—10 to 20 times.

MAJESTIC—The Blue Bird—44 times, plus 6th week—57 to 58 times.

MANHATTAN—Vaudeville.

MANNING MILLOTT'S—The Gamblers—7th week—50 to 55 times.

METROPOLIS—Queen of Bohemia Burlesquers.

METROPOLITAN—Grand Opera co. in repertory—5th week.

MINER'S BOWERY—Dreamland Burlesquers.

MINER'S BRONX—Follies of the Day.

MINER'S EIGHTH AVENUE—Merry Whirl.

MURRAY HILL—Golden Crook Burlesquers.

NAKIMOV'S—29th St.—Mme. Troubadour—88 times, plus 3d week—17 to 24 times.

NEW—Oleg Nethersole in *Mary Magdalene*—3d week—9 to 16 times.

NEW AMSTERDAM—Madame Sherry—16th week—123 to 130 times; Ruth St. Denis—3 matinees.

NEW YORK—Ella Trentini in *Naughty Mantis*—6th week—41 to 47 times.

OLYMPIC—Follies of New York and Paris.

PLAZA—Vaudeville.

EMPUBLIC—Rebecca of Sunnybrook Farm—11th week—50 to 51 times.

SAVANNAH—Vaudeville and Moving Pictures.

VICTORIA—Vaudeville.

WALLACE'S—May Irwin in *Getting a Polish*—6th week—49 to 50 times.

WEBB'S—Alma Where Do You Live?—12th week—55 to 56 times.

WEST END—The Fourth Estate—98 times, plus 6 times.

YORKVILLE—Vaudeville and Moving Pictures.

PHILADELPHIA NOTES.

Change of Bills—The Foolish Virgin—Jumping Jupiter—Coming Attractions.

PHILADELPHIA, Dec. 13.—New plays this week in Philadelphia are *The Foolish Virgin*, which Mrs. Patrick Campbell is playing at the Broad Street Theatre; *The Awakening of Helena* which Catherine Courtney is playing at the Grand Opera House, and *Jumping Jupiter*, which Richard Carle is playing at the Garrick.The Foolish Virgin is the English form of a drama by Henri Batallie, narrating the liaison between a sentimental girl of seventeen and a wife of forty. They elope despite the remonstrances of her aristocratic family and of his estranged wife, Mrs. Campbell plays the part of the wife, Fanny Arnaud, who suffers generously for the husband whom she still loves. Other parts are taken by Adelaide Neilson, Shirley Hull, and Robert Drouet. During its run at the Gymnase in Paris *The Foolish Virgin* was the sensation of the city.Richard Carle has returned with his musical comedy, *Jumping Jupiter*, by Sidney Rosenfeld. His cast includes Edna Wallace Hooper, Will Palmer, Inc., Glaire, Gertrude Simpson, and others.

Courtney Courtney is now playing Margaret Anglin's old success. She is supported by John Maurice, Maurice Sullivan, Charles Rowan, Thomas J. Kelly, Charles A. Stedman, Henry Edwards, Anna Berger Drake, Kathryn Wallace, and little Joseph Wallace.

Future engagements are announced as follows: The *Dollar Princess* at the Chestnut Street Opera House on Dec. 19; *Olive Blane* in *Sire* at the Broad on Dec. 20; *Frank Daniels in The Girl in the Train* at the Forrest on Dec. 20; *The Chocolate Soldier* at the Lyric on Dec. 20; *Chaucer's Cleo* in *Ballymore* at the Walnut.The Orpheum Players are presenting *The Little Gray Lady* by Channing Pollock at the Chestnut Street Theatre this week, and *The Queen of the Highway* is on at the National. Other plays that remain in town are the *Forbes* of 1910 at the Chestnut Street Opera House; *Hans the Flute Player* at the Forrest; *The Doloriste at the Walnut*; *The Man from Home* at the Adelphi, and *Madame X* at the Lyric.Although Oscar Hammerstein is on the high sea bound for London, his memory is still with us in *Hans the Flute Player*. Edward Stotes-

bury has caused a capias to be issued against the impresario, evidently to end his activities in Pennsylvania. Lyde D. Andrews declares, however, that he and not Mr. Hammerstein is the owner of the production. It is sometimes difficult to keep track of the changes in proprietorship.

VAUDEVILLE.

The current week's bills are:

Fifth Avenue—Straight vaudeville depending upon the individual excellence of each performer without any freakish aids to the faculty of making good holds the boards this week at the Fifth Avenue Theatre. The feature of highest note is the appearance of *The Courtiers*, B. A. Holtz's latest magnificient musical offering. Next comes Nat M. Willis; Laddie Cliff, the English boy comic; Lydia Barry, doing a single turn, wearing gorgeous costumes and singing five new and original songs; Federow Brothers, comedy gymnasts; Ray Montgomery and the Healy Sisters in conversational Spanish; the Vivians, sharpshooters; Augustus Stevens and company in Oliver White's playlet, *Petticoats and Petticoats*, and the Germanian Van Diegem Troupe, international amalgamation of female athletes, combining the excellent bill.

Manhattan Opera House—Miles, Jessie, Moran, Nelson Eight Minutes, Reddin and Arthur, Eddie Leonard, O'Brien and Hayes, Avery and Hart, Belle Baker, and Harry Bros.

American—Will Van Allen, Sidney Falk, The Woman in the Case, Murphy and Francis, Cissie Curlette, Four Norns, Lewis and Wolfe, the Aramantas, Sam Curtis and company, Frank Campau and company, Franklin and Pierce, A Man's Shadow, Mignon Clarke, Nana, Winsor McKay, Dorchester Trio, A Night at the Club, Brothers Lloyd.

Colonial—Odiva, Edwin Holt and company, The Little Stranger, Morton and Moore, the Great Lester, Ben Welch, Paul Spadon, Two Pucks, Wentworth, Vesta and Teddy.

Alhambra—Claries Mayne, Arthur Daegan, Haines and Viocco, Long's Family, Calmar and Brown, Al Bayno's Bell Trollers, Christy and Willis, Ingoo and Farrell, Julius Steger in *The Way to the Heart*.

Alvarez—Deshop and company in *The Three Thieves*; Jean Morel's Art Studios, Stuart Barnes, Eva Taylor and company in *Chums*, Brown, Harris and Brown; Carson and Willard, Howard's Musical Ponies, Lucciana Lucas.

Hammerstein's—Gus Edwards' Song Revue, Billy B. Van and Beaumont Sisters, Bert Levy, Yvette, Ed. Wynn, Dave Ferguson.

City Theatre—G. Molasso and company in *The Apache Dance*, Cliff Gordon, Frank Sheridan and company, McMahon's Pullman Porter Mafita, Josephine Label.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Bills will be furnished on application. The names of performers with companies are not published in this list.

Where no date is given, it will be understood that the current week is meant:

American Newsboys—Maj. St. Paul, Minn.

Arbuckle, Maclyn—Chase's, Washington, D. C.

Baker, Belle—Manhattan O. H., N. Y. O.

Baldina and Kosloff—Maryland, Balt., Md.

Barnes and Crawford—Poli's, Springfield, Mass.

Manhattan O. H., N. Y. O., 19-34.

Barnes, Stuart—Bronx, N. Y. O.

Barry, Lydia—Fifth Ave., N. Y. O.

Beard, Billy—2d, Dallas, Tex., Maj., House, Tex., 18-24.

Bell, George—Orph., Los Angeles, Calif., 18-34.

Bellini and Arthur—Manhattan O. H., N. Y. O.

Bent, Joe—Albany, N. Y., Eng., 18-17, Foster 18-24, Oct. 20-21.

Bergen, Harry—Albany, N. Y. O.

Bergen, William—Albany, N. Y. O.

TO CORRESPONDENTS.

As Monday, Dec. 26, and Monday, Jan. 2, will respectively be celebrated as the Christmas and New Year holidays, it will be necessary for THE MIRROR to go to press on the numbers to bear dates of Dec. 28 and Jan. 4 in advance of the usual time. Correspondents, therefore, are required to forward their letters for those numbers at least twenty-four hours in advance.

Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass): Mrs. Fiske and the Manhattan co. in *Becky Sharp* 1; good performances and house; Mrs. Fiske is a favorite here; excellent support. Servant in the House 2, 3; fair co. and business. The Third Degree 5, 6; good co. and business. Ben-Hur 15-17; fine business expected.—SHUBERT (Arthur Mattice): The Girl 2, 3; good; two small houses. My Cinderella Girl 2; pleased fair business. Lottery Man 3; very good; two small houses. Murray and Mack 5; Mary Manning 8. Travelling Salesman 9. Soul Kiss 10. Goddess of Liberty 12.

FAYETTEVILLE.—OSARK OPERA HOUSE (Will McNair): My Cinderella Girl Nov. 29; pleased a large house. The Newlyweds 2.

CALIFORNIA.

SAN FRANCISCO.

Lillian Russell at the Columbia—Mrs. Wiggs Pleased Princess' Patron.

Fair Lillian, at the Columbia, opened Nov. 28 at a big house; the curious folks, who were there mainly to see her, who has discovered the zenith of youth. They found her as beautiful and charming as ever, with a good vehicle and an able supporting co. The play is *In Search for a Banner*, and the cast is as follows: Harry G. Browne, Joseph Touhy, Lynn Pratt, Hayward Sims, John G. Bramhall, Edward Warren, Victor Benoit, Dan Fitzgerald, George Walker, Olive Harper, Hattie Russell, Viola Leach, and Jessie Ralph. Matines 1. Ellen Terry.

The Alcazar had a very strong play 28 in The Dollar Mark, excellently presented by the big co. Now in preparation—The Girl with the Gun.

The Princess offered matines 27 Mrs. Wiggs of the Cabbage Patch to a big house; fairly well received. Preston Gibson's latest, Drifting, 7, 8, a satire on Newport life, was and is given its first performance on any stage on opening night here; the play has merit and some good lines, and with some contemplated changes in the cast should meet with fair success; Edith Luckett, the leading woman, and Frank Goldsmith, as a Newport sport, are good, and a few members of the support, including Ann Archer, deserve special mention. Alias Jimmy Valentine 9, 10; crowded houses. New Theatre co. in Sister Beatrice and Don 11. The Dockettader 17.—OPERA HOUSE (M. A. Yack, res. mgr.): Three Twins 8-10; crowded houses. Through Death Valley 12, 13. Ruth St. Denis 14. Annie Russell in The Impostor 16, 17.

WILLIAM P. HOPKINS.

NEW HAVEN.—HYPERION (E. W. Elbridge, res. mgr.): The Stampedes 5, 6, with Lillian Buckingham; only fair house; fairly well received. Preston Gibson's latest, Drifting, 7, 8, a satire on Newport life, and was given its first performance on any stage on opening night here; the play has merit and some good lines, and with some contemplated changes in the cast should meet with fair success; Edith Luckett, the leading woman, and Frank Goldsmith, as a Newport sport, are good, and a few members of the support, including Ann Archer, deserve special mention. Alias Jimmy Valentine 9, 10; crowded houses. New Theatre co. in Sister Beatrice and Don 11. The Dockettader 17.—OPERA HOUSE (M. A. Yack, res. mgr.): Three Twins 8-10; crowded houses. Through Death Valley 12, 13. Ruth St. Denis 14. Annie Russell in The Impostor 16, 17.

E. J. TEDD.

AT THE SAVOY DE WOLF HOPPER commenced his second week 27 to good business. The next will be The Kissing Girl.

Schumann Festival, well attended, was given 1 at the Central by S. F. Choral Society, the director being Paul Steinhardt, assisted by Oiga Stich, violinist, and 150 voices.

Opera House had a good bill this week and likewise the William and National.

Pavlova and Mordkin will give another exhibition at the Valencia 4. De Gogora, the baritone, is coming.

Grauman's new theatre on Market Street will soon be opened for business. The Empress is its name and will be devoted to vaudeville.

The Graumans are again managing the National. Considine and Sullivan will probably control the new house.

Although Tetrazzini is billed to sing 8, 9 and 10, it is evident from the legal tangle in New York that the dates cannot be adhered to. But whenever she may come it is sure that packed houses will be the order of the day.

Sarah Bernhardt will appear in San Francisco, the date not having yet been determined.

A. T. BARNETT.

OAKLAND.—MAGNIFICENT (H. H. Campbell): Blanche Walsh Nov. 28-30; fair performance, to small attendance. The Fortune Hunter 1-3; well acted and thoroughly enjoyed by capacity houses. De Wolf Hopper 5-7.—LIBERTY (H. W. Bishop): Bishop's Players presented The Battle 28-4 in capable manner; attendance very large. The Patriot 5-11.—ITEMS: Ellen Terry gave a performance at the Liberty Theatre 3, delineating prominent Shakespearean feminine characters.—Frank Bacon, one of our prominent Oakland actors, is playing a prominent part in The Fortune Hunter and is kept busy shaking hands with many old time friends.

PHILADELPHIA.—BRADWELL (N. T. Braswell): The Girl of the Father Nov. 28 pleased best house. The Man on the Bus 1 pleased big house. J. A. Coburn's Minstrels 8.

DETROIT.—ACADEMY (William Wilby): The Man on the Bus 5 matines and night, to poor house. The Third Degree 8. Colburn Minstrels 9. Manhattan Opera co. in repertoire 12-17.

TUSCALOOSA.—AUDITORIUM (Charles F. Wilson): Folly of the Circus Nov. 28; best house of season; greatly pleased.

ARIZONA.

GLOBE.—MARTIN (Frank Rich): The Fresh Rich Comedy co. in What Next 16 and My Wife's Husband 23; business good.

PHOENIX.—ELK (George Kirkland): The Big House Nov. 29; good; S. R. O.; house sold out before performance.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): The Third Degree Nov. 28; good co.; fair business. Barton and Wiswell's Minstrels 29; fair; topheavy house. The Spendthrift 30; good business. James T. Powers in *As You Like It*; good co. and business. William Morris in *Cinderella* Girl 3; good; fair house. Harry and Mack 7. The Traveling Salesman 10. The Three Musketeers 9. Goddess of Liberty 10. The Black Minstrels 12.—NEW PRINCESS (Frank Head): This theatre is now on the Sullivan and Considine Circuit; includes The Aviator Girl and five good acts to continued good business 5-12.

LEITTLE ROCK.—KEMPNER (A. M. Verner): John Buckley in Dixie Minstrels 1; John Wayne 30; performance better than average to topheavy house. My Cinderella Girl 1; good performance, to good business.

James T. Powers in *Havanas* 2, 3; excellent, to big business. The Lottery Man 5, 6. Mary Manning in *A Man's World* 1. Murray and Mack 10. FLANIGAN'S Ball 8. The Squaw Man 10.—CAPITAL (Fred Pennell): The Spendthrift Nov. 28; performance and business good. The Third Degree 29, 30; excellent performances, to good business. The Traveling Salesman 7. The Servant in the House 10.

TEXARKANA.—GRAND (Charles F. Sasser, res. mgr.): Man of the Hour Nov. 28; very good business. Wizard of Wiceland 1; good audience. Poly of the Circus 2; an exceptionally interesting performance; pleased Mr. Cinderella Girl 3. The Squaw Man 4. The Goddess of Liberty 9. Girl from the U. S. 12. John Mason in *The Witching Hour* 13. The Cow and the Moon 15. Jake the Country Boy 17. The City 19. Viola Albee in *The White Sister* 20.

PORT SMITH.—GRAND (C. A. Lick): Mr. Cinderella Girl Nov. 28; pleased large house. The Lottery Man 1 did not reach the city in time for performance. The Newlyweds

8; enjoyable performance, to S. B. D. Elks' Minstrels (home talent) 5, 6. Pictures 7, 8. John Mason in *The Witching Hour* 9. The Texas Rangers 12.—LYRIC (C. E. Carroll): The Three Dales, the Graymores, Miss Bedette, Lyricoscope 6-10.

PINE BLUFF.—ELKS' (C. E. Philpot): The Spendthrift Nov. 29; good performance; light business. Dixie Minstrels 50; poor. Parsons' Theatre Summer stock favorites were given a hearty reception; the theatre was backed both matinee and evening and a return engagement will be arranged. Henrietta Crozier in *The Duchess of Suds* 10. The Climax 16, 17.

BRIDGEPORT.—JACKSON'S (W. J. Fitzpatrick, bus. mgr.): THOMAS' (W. J. Fitzpatrick, bus. mgr.): THOMAS' (W. J. Fitzpatrick, bus. mgr.): Thomas was in the title-role and he carried the part with naturalness and grace; Eddie Elton and Frank Monroe, two Parsons' Theatre Summer stock favorites, were given a hearty reception; the theatre was backed both matinee and evening and a return engagement will be arranged. Henrietta Crozier in *The Duchess of Suds* 10. The Climax 16, 17.

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GIRLS CO. 1-3.

Bessie Abbott Grand Opera co. in *Les Fils de la Prairie*; The Midnight Sons 13-17.—ORPHEUM (Homer F. Curran, res. mgr.): The Old Homestead 21, 22; Edward J. Shader as Joshua Whitcomb well received; fair business. Robert Hilliard and excellent co. 23, 24 in *A Fool There Was*; to fair business. Ethel Barrymore 25, 26 in Mid-Channel; good business. Eugene O'Brien, H. Reeves Smith, Charles Dalton, Helen Freeman and Louise Drew were in the cast. Mrs. Fisher and her Manhattan co. met an enthusiastic reception 2, 3 in *Body Sharp*; excellent support given by Robert V. Ferguson, Henry Stephens, Leonard Shepherd, W. G. Andrews, H. W. Tucker, Helen Bruner, Florence Arnold; fair business. Ben Hur 10-19. THE GIRL IN THE TAXI 12-14.—LYRIC (Henry L. De Give, res. mgr.): Celia Spooner and co. in *The Fortunes of Betty* and *The Sword of the King* 5-10.

ALBANY.—RAWLINS (A. C. and L. E. Goralsky): The Girl from U. S. A. Nov. 25; to good house; well pleased. Girls 26; to capacity; delighted audience; good co. Madame X 2; to S. H. O.: thoroughly satisfied audience; good co.; well balanced. The Invincible (local talent) 6. Walker Whiteside in *The Melting Pot* 9.—ITEM: Johnny Jones Carnival 28-3; good band and attraction; business fair; bad weather.

MACON.—GRAND (D. G. Phillips): Wilton Lackey in *The Battle* 1; splendidly presented, to poor business. Madame X 2, 3, with matinee, to medium audiences. The Midnight Sons 9, 7, with matinee, pleased good houses. The Bessie Abbott Grand Opera co. in *Madam Butterfly* 8. THE GIRL IN THE TAXI 10. THE GIRL FROM U. S. A. 12. AL. H. Wilson in *Mets in Ireland* 17.

MILLEDGEVILLE.—GRAND (McComb and Hines): St. Elmo 2; good house. The Man on the Box 15.

IDAHO.

BOISE CITY.—PINNEY (Walter Menenthal): Benefit Children's Home, The Kleptomaniac Nov. 28 (local talent); big house. The Burgomaster 30, 1; big co.; splendid scenery; the burgomaster 30. Gus C. Weinberg, hard to beat; support and chorus all very fine; enjoyed by big house. Boles Lecture Association 8. Grace Cameron 9, 10. IS Marriage a Failure? 13, 14.—ITEMS: Elks' memorial services at the Pinney 4; biggest and best ever. Invocation by our chaplain Rev. D. H. Jones. Enclosure. Sam and Sam's Address. Rev. Brother P. Jameson. Sam's Delta Pringle Stock Co. C. E. Vanauker has been playing *The Devil* the past week at the Turner—Oak, Bee, Lyric. Blue is all doing good business, considering that it rains all the time.—The New Box has big business.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gifford): Grace Hayward Associate Players Nov. 25-31; when We Were Twenty-One; pleased good business; Miss Hayward and Phillipine was exceptionally good; Charles W. Dingle, the leading man, did his best work of season as Richard Carew; Eugene McGillian and Lew Welsh were convincing; M. F. Ryan and Walter Poulter developed all the lines contained, and being new members, their work was closely watched; they received merited recognition. The Girl I Left Behind Me 5-10; pleased good houses; staging was a credit to Eugene McGillian; Miss Hayward's work was finished and consistent throughout; Mr. Ryan showed more than a superficial knowledge of military life; Mr. Dingle and Mr. Wallace were most satisfactory; Miss Racine, as Fawn Arfrau, was patriotic, and her knowledge of Indian life and character aided materially; the girl is entitled to her by her friends and she has not disappointed them so far; Miss Redding is also a great favorite.—ITEMS: Mary Hall, formerly with the Arvine Stock co., Indianapolis, paid a visit to her mother 5. Gertrude McGill and M. F. Ryan never relations with the Hayward co. 30. They have made many friends here.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): The California Girls Burlesques 1; fair, to good business. The Third Degree 2; very good, to good business. Miss Nobody from Starland 3 pleased fair business matinee and evening. Checkers 8. The Climax 5 pleased light house. The Golden Girl 9. The Man on the Box 10. Herbert L. Flint 18-22.—MAJESTIC (G. W. Martin): Louis Mass in *The Cheater* 10. The Lottery Man 12.—ITEMS: F. M. Raleigh was presented with a large loving cup by the employees of the Chatterton on the closing night of his connection. The presentation was made by the star-studded manager of Miss Nobody from Starland co. During the rehearsal scene Mr. Raleigh was called on the stage to settle an apparent fight between the co. and stage hands and was then presented with the cup.

SPRINGFIELD.—MAJESTIC (H. B. Rumsey, res. mgr.): Playing *Saints*; good co. and business. The Millionaire 10-12; good business. The Third Degree 1; excellent co., to packed houses. Paid in full 4-7; played to big business; excellent satisfaction. Checkers 9, 10. Graustark 11-12. The Girl in the Taxi 14.—CHATTERTON (C. Houck, res. mgr.): The Alaskan 25, 27; good co. and fair business. The Lion and the Mouse 2; good co. and business. Under Southern Skies 3; good house and pleased. Bimmelein's Imperial Stock co. 4-10. Repertoire: Sweetest Girl in Dixie, Hello, Bill, in Arizona, St. Elmo, Queen of the White Slaves, Daughter of the South, Tracked Around the World. The Lottery Man 13, 14. The Man on the Box 17.

AURORA.—GRAND (Charles Lamb, res. mgr.): Seven Days Nov. 30; very good co., to medium business; pleased immensely. Alma, Wo. Wohnt Du? 1; canceled. The California Girls 6 (burlesque); drew good business. Louis Mass in *The Cheater* 8-10.—ITEM: J. J. Robins; Gladys Vass, Arthur and Jeanne, Le Roy and Cahill, Trocadero Quartette, Ted Justice and Captain Tiebor's performing oasis, Estelle and Frank Scanlon Brothers, Grievous and Green, Emely Pearl Stanley; good bill and business 28-4.—STAR (Frank Thileen): Farber and General co. George De Vos and Parson Sisters. Paul Gordon, the Sharrocks, Tom Linton's Players, Klein and Clifton, the Two States, Al. Coleman; fair bill, to good business 28-4.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Miss Nobody from Starland Nov. 30; fine; large business. The Golden Girl 1; excellent; large business. The Traveling Salesman 2, 3 pleased large audiences; co. strong. Checkers 4-7; good as ever; Harry Beaumont fine in leading part. Paid in Full 8-10. The Soul Kiss 11-14. The Girl in the Taxi 15. The Land of Lo 15, 16.—MAIN STREET (H. C. Burroughs): Week 5-11; Cora Mickie, Besser and co., Kings-ton and Thomas, Hill and Ackerman, Pitiful-

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Arizona 3 to good business; worthy of much better; co. good and performance pleased. Graustark 5 to fair business; honors easily belonged to Atkins Lawrence and Lena Arland. Victor Morley and Bessie Clifford, return date of The Three Twins 6. Jefferson De Angelis in *The Beauty Spot* 7. The Dollar Princess 12. A Stubborn Cinderella 14. The Fortune Hunter 21.

ASPEN.—WHEELER'S OPERA HOUSE (Sheehan and Yates): Pictures drew poor houses Nov. 28-3. Senior class, Aspen High School, 2; one-act comedy, A Case of Suspension; S. B. O.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): William Gillette appeared to three capacity houses 2, 3, presenting some of his old successes to representative audiences. Sherlock Holmes, Secret Service and The Private Secretary were the plays selected, and they were given with all the care of the original productions. This engagement was announced at the farewell appearance here of Mr. Gillette (professionally, at least); his appearance will be expected from time to time socially, as Hartford is his native home, and he is still listed in the local city directory as "actor and playwright, 49 Forest Street". The melodramatic treat of the season was the appearance 7 of Alias Jimmie Valentine direct from its two years' Broadway run; in plot

and interest it sustained the reputation that preceded it; H. B. Warner was in the title-role and he carried the part with naturalness and grace; Eddie Elton and Frank Monroe, two Parsons' Theatre Summer stock favorites, were given a hearty reception; the theatre was backed both matinee and evening and a return engagement will be arranged. Henrietta Crozier in *The Duchess of Suds* 10. The Climax 16, 17.

A. DUMONT.

BRIDGEPORT.—JACKSON'S (W. J. Fitzpatrick, bus. mgr.): THOMAS' (W. J. Fitzpatrick, bus. mgr.): Thomas was in the title-role and he carried the part with naturalness and grace; Eddie Elton and Frank Monroe, two Parsons' Theatre Summer stock favorites, were given a hearty reception; the theatre was backed both matinee and evening and a return engagement will be arranged. Henrietta Crozier in *The Duchess of Suds* 10. The Climax 16, 17.

E. J. TEDD.

NORWICH.—AUDITORIUM (Harry Shanahan): Mile. Nonita, trapeze artist, headed a very good bill for week of 5; other attractions were Delaney and Wohlman, Farley and Prentiss, the Huxtables, with several new pictures; good sized houses. POLI'S (J. Bush, res. mgr.): Splendid bill for week of 5, headed by Charlie H. Gill on in The Devil the Servant and the Man. Isabelle D'Armond, Sullivan and Pasquale, Booth Trio, Kiwana Brothers, Jeanette Germain, first three days; Hamid's Seven Whirlwinds, Murray Livingston and co. in The Man from Italy, Fentelle and Vallorre, Five Brown Brothers, Errac, Byrdon, Clare, Brynn, Livingston and co. with musical pictures, last three days; excellent houses.—ITEM: Beginning with matinee 12-17, Poli's Stock players will inaugurate a season of stock, beginning with a performance of *The Lion and the Mouse*; a new co. has been secured and everything points to a success.

NEW BRITAIN.—RUSSHIN LYCEUM (T. J. Lynch): Motion pictures 4; to good returns.

The Third Ball 1; found favor with a fair-sized audience; prominent roles are in the hands of Joseph H. Garry, Richard Clark, Dorothy Turner, Ruth Rogers and F. Wadler. The Three Twins 5; was a worthy drawing card and played to a large and well pleased audience.

OPENED IN FORSTEN, followed by The Hotel City and Where We Were Twenty-One.—KERNET (P. S. McMahon): Pictures and vaudeville to well filled houses 4-10.—ITEM: John E. Miller, a member of William Gillette's co., paid a visit to his home while the co. was playing their Hartford engagement 4-5. In the character of Professor Moriarty in *Sherlock Holmes* Mr. Miller was seen to very fine advantage by many old time friends.

MERIDEN.—POLI'S (Thomas Kirby): Brynn Clark, the Leading Lady and the Tad, Errac, Murray Livingston and co., the Man from Italy, Fentelle and Vallorre, The Five Brown Brothers, Hamid's Seven Whirlwinds 5-7; to good business. Clifton Crawford in *The Three Twins* 6; to a large and well pleased audience. Charles Gill and co. Jennette Germain, Kiwana Brothers, Booth Trio, Sullivan and Pasquale in A Cod Packard, Isabelle D'Armond and co. in Jolly June 8-10; to large business; fine bill, Annie Russell 14.
WATERBURY.—POLI'S (Harry Parsons): The Arcadians 3; filled the house. Seven Days 3; pleased a large audience. The Three Twins 5; before a large and well pleased audience. Alias Jimmie Valentine 6. East Lynne 9. The Final Settlement 10.

JAQUES (V. Whitaker): Lasky's Photo Shop, the Magnam Family, Schroder and Mulvey, Mintz and Werts, Monie Mine, Homer Johnson, and the Rivers Four 8-10; are pleasing large audiences.

STAMFORD.—ALHAMBRA (Gus A. Forbes): The Forbes Stock co. 5-10; presented When We Were Twenty-One; to good business; Miss Wayne's work was way above par, showing a wide range of versatility; Gus Forbes was in a class by himself; Mae Desmond as the Firefly was immense, with a big "I"; her future work will bear watching; the balance of the cast were well fitted and capable. Old Heidelberg 12-17.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): The Lanham-Lyle Players Nov. 28-3 in Paid a Debt, Bowery Detective, Out West, The Vampire, Just Country Folks; poor business. Elks' Minstrels 7, 8; pleased full houses.

NIGHTINGALE.—GRAND (John H. Gray): The Final Settlement 3; satisfied fair house. Clinton and Le Gard 4, 5; vaudeville and pictures, to large audiences. Ott's Comedians 22.

CONNECTICUT.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): Thomas Dixon in the leading role in The Sins of the Father Nov. 17-19; well received; supporting co. was Hamilton Mott, Ethel Wright, Lydia Knott, Arthur J. Pickens, Mrs. Charles G. Craig; fair business. Clara Lillian in *The Maid in the Stable* 21, 22; excellent support given by Alida Costello, Bella Knight, Clara Sidney, Lena Loraine, Franklin Bitchie, Frederick Montague, Louis Kislak, Paul Scardon and Evangeline Blandell; good business. Mary Manning and excellent co. in A Man's World 24-26; Anne Drewe, Helen Ormachea, Alphonse Ethier, Charles Wynona, Arthur Berthelet, Claus Bogel and Master Mark Short were in cast; good business. William Lackey in The Battle 28-30; good support by Douglas J. Wood, T. J. McCrane, T. P. O'Malley, Dick Lee, Walter T. Stanhope, Viva Stowe and Doris Burton; fair business.

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HOTEL METROPOLIS

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mons and Cameron, Musical Stipple, Brown and Bartolette, Arcadia; fine bill; large business.

ALTON—TEMPLE (W. M. Sauvage): The Powell-Cohen Musical Comedy co. Nov. 28-3; fair business with Yankee Doodle Boy, Boy, Bird and Bottie, Beuben in New York, Civil Queen in Calico, A Daughter of America, Civilizing Sylvia, Hi Diddle Diddle, Cupid and the Prize Fighter. The Alaskan 5; fair business; well pleased. The Girl from Hector's 5. The Lottery Man 9. Miss Nobody from Starland 11, 12. The Squaw Man 17. The Shoemaker 18. Moulin Rouge Burlesque 21. The Soul Kiss 25. Dandy Dixie Minstrels 26.

QUINCY—EMPIRE (W. L. Bushy): The Flower of the Ranch Nov. 26; pleased; good sized audience. Margaret Illington in The Whirlwind 3; large audience; excellent production and satisfaction. The Lion and the Mouse 4; drew two large houses; good satisfaction. Graustark 5. The Lottery Man 10. Nancy 11. The Girl from Hector's 12. St. Elmo 18. Madame Sherry 25. Madame Maximova 24. The Love of Spice 25. The Wizard of Ozland 26.

DECATUR—POWERS' GRAND (Thomas P. Powers): The Gay Masqueraders Nov. 20; good business. Third Degree 20; excellent co.; fair business. Traveling Salesman 1 pleased capacity. Miss Nobody from Starland 2; drew well; pleased house. McFadden's Flats 3; fair co.; well filled house. Old Fiddler's Contest 7. The Climax 8. The Man on the Box 12. The Girl from Hector's 13. The Lottery Man 15. Robert Hillard in A Fool There Was 17.

CHAMPAIGN—WALKER OPERA HOUSE (S. Kahl): The Traveling Salesman Nov. 20 to a well pleased house. The Rosary 20; excellent co., to fair house. Miss Nobody from Starland 1; good co., to fair business. McFadden's Flats 2; well pleased business. The Third Degree 3; large and well pleased house. Howe's Travolutes 6. The Climax 7. Girl in the Taxi 8. The Man on the Box 9. The Golden Girl 10.

JOLIET—JOLIET THEATRE (J. T. Henderson): Ward and Yokes Nov. 19; pleased good house. Cast Aside 20; good; good house. The Lost Trail 24; matinee and night; capacity business. Miss Nobody from Starland 27; splendid; capacity. The Man on the Box 28. Elk Minstrels (local) 29. Seven Days 1.

CANTON—OPERA HOUSE (J. W. Gossell): The Gay Masqueraders (burlesque) Nov. 28; pleased capacity. Buster Brown 1; good co.; pleased large house. The Lion and the Mouse 2. Graustark 3. California Girls 16. Cow Puncher 20. Wizard of Whisland 30. The Man on the Box 13; canceled.

LA SALLE—SIMMERMANN OPERA HOUSE (E. C. Simmern): Seven Days Nov. 27; drew big and well pleased house. The California Burlesque Girls 3; drew well. The Climax 5; thoroughly enjoyed by the large audience present. The Golden Girl 5.

STERLING—ACADEMY (George Olmstead): Miss Nobody from Starland Nov. 25; pleased big business. The Lion and the Mouse 26; splendid attraction; fair business. Paid in Full 29; pleased fair business. The Golden Girl 2; gave no satisfaction to big house.

ELGIN—GRAND (Thielien and Prickett): George Paul and co., Yum Yum Girls 5, 6. Morris Golden and Gilmore and Lature, new motion pictures Golden Girls 1, with Leona Watson in title-role, pleased best; house of the season. The Commercials come 27.

GALESBURG—AUDITORIUM (F. B. Powelson): Buster Brown Nov. 20; pleased good house. Margaret Illington in The Whirlwind 2; delighted big audience. Graustark 6; fair business. New York Burlesques 7, 8.

DANVILLE—OPERA HOUSE (H. B. Day): The Rosary 1; good co., good house. Gay Masqueraders 2; fair co., fair house. Buster Brown 3; good co., good house. Under Southern Skies 10. Humanized Imperial Stock co. 12-18.

PITTSFIELD—K. P. OPERA HOUSE (F. H. Field): Widow McCarty Nov. 26; good house; failed to please. Lena Rivers 2; fair house and performance. Damon's Colored Musical Comedy co. 10.

OTTAWA—THEATRE (M. Duffy): Miss Nobody from Starland Nov. 26 pleased capacity. The Man on the Box 27; good co., to good house. Seven Days 29; good satisfaction, to capacity.

DIXON—OPERA THEATRE (Starin and Baker); Joseph M. Weber presents Climax 3, with Miss Atkinson and Morris Kehrwald, Dale and Lehman, to good business.

MORRISON—AUDITORIUM (A. R. Lewis): Bartoliotti Concert co. (lecture course) Nov. 20; very good, to St. R. O. The Candy Girl 3; good co.; pleased fair business.

ROCKFORD—GRAND (Hugh Flannery): The Lion and the Mouse Nov. 24 pleased good houses. The Man on the Box 25; fair house. Seven Days 26; fair business.

EAST ST. LOUIS—NEW BROADWAY THEATRE (Joe Walsh): Kentucky Belles Nov. 27; co. pleased; good business. Cherry Blossoms 4. The Cozy Corner Girls 10, 11.

BELVIDERE—DERTHICK'S OPERA HOUSE (Loop and Dysart): Moulin Rouge Girls 2; fair, to fair house. The Squaw Man 6. The Fighting Parson 10.

STREATOR—PLUMB OPERA HOUSE (J. E. Williams): Seven Days Nov. 26; large and pleased attendance. Allen Stock co. 11.

INDIANA. INDIANAPOLIS.

Frances Starr Seen Here for First Time—Eddie Foy Heartily Welcomed.

The matinee performance of Where the Trail Divides, at English's Nov. 28 was omitted, owing to the late arrival of Robert Edeson and co. An audience of good size witnessed the play that evening. The play met with only fair success, but the star received much appreciative applause. Special complimentary notices are due the two women in the cast, Mrs. Dennis and Cordelia Macdonald; also Shop Camp, Malcolm Duncan and Joseph Rawley for the admirable handling of their respective roles. The Traveling Salesman, with Frank J. Melatyre, Gertrude Coggin, the Fuller

children, H. D. Blakemore and others, although here for the third time, the first time with Thomas Ross in the title-role, opened a three days' engagement 34 (Thanksgiving Day) to crowded houses.

Frances Starr made her initial bow to Indianapolis theatregoers at English's 28, 29 in The Majestic Way and received instant recognition from enthusiastic audiences of good size. Miss Starr's wonderfully appealing portrayal of Laura and Joseph Kilgour's masterly handling of the part of the broker could not be excelled. Louise Randolph, Violet Hand, John P. Brown and Edward H. Robbins were excellent. Bright Eyes, with Cecile Lean and Florence Holbrook 1-3. Thomas Jefferson in The Other Fellow 6-7. The Girl of My Dreams 8-10 (return).

Henry D. Dixey in The Naked Truth played a three days' engagement at the Murat 24-26 to good business, opening Thanksgiving Day to near capacity afternoon and night.

Eddie Foy, a great favorite here, made his first local appearance in several seasons at the Murat 28-30 in Up and Down Broadway, a big production, well staged and costumed, and was welcomed by large audiences throughout the engagement. Eddie Foy scored as usual with his own particular style of funmaking and singing, and was assisted by Emma Carus, who won favor and sang several songs that went big. Barney Barnard supplied some of it, not the best, comedy of the evening as Mr. Cohen of Bridgeport. John Goldsworthy, Oscar Schmidt and Florence Rather sang with pleasant effort and Misses Ten Eyck and James Diamond danced charmingly into popular favor. Jim Murphy in Judge Bascom and Mr. Oppen's Midnight Sons 5-7. They Loved a Castle, with Adele Ritchie and Charles E. Evans, 8-10.

The second subscribed concert of Ona B. Talbot's series will be given by the Cincinnati Symphony Orchestra, with Yolande Mero, pianist at the Murat 1.

The New York Hippodrome co. of last season will be the attraction at the Murat week 12. Advance representatives were in the city 20, making extensive preparations to bill the attraction like a circus over the entire State, from South Bend to Albany.

The Virginian, with William L. Gibson in the title-role, opened at the Park 24-26 to enthusiastic audiences of capacity size, afternoon and evening. The Hooley, the current attraction 28-3. It was a popular meeting. Buster Brown 5. The Show-Maker 9-10.

The Show-Maker with Louise Dunbar in the title-role, and George Arvine as the secretary, was the offering of the Arvine-Benton Stock co. at the Majestic 28-3, playing to big business. Sarah Gibney, a local actress, played with success Fay Baker's role, that of the secretary's wife, on very short notice night 9, owing to the sudden illness of Miss Baker. Going Some 5-10.

Charley Grapewin and Anna Chance in The Awakening of Mr. Pipp, who headed the bill at Keith's Grand 28-3, received applause and laughter in plenty, but the genuine hit was the character singer, Willie Weston, assisted by Mike Bernard, a pianist of ability. Harry Arrow jolted the audience and scored with his jester and other tricks. Lavinia Chapman added little to her reputation in Blocking His Game. Susanne Rocamora sang well.

PEABURL KIRKWOOD.

SOUTH BEND—OLIVER OPERA HOUSE (Harry G. Sommers): Edward Russell Players Nov. 28-3. In The Devil and the Girl in the Denouement to poor business. Seven Days 17.

AUDITORIUM (Harry G. Sommers): Ward and Yokes in The Troubles Makers 20; pleased fair house; Lucy Daly was especially good.

The Mayors 3; played to nice business and proved exceptionally pleasing; May De Souza sang and acted well, and was ably supported by Lucille Saunders, Max Freeman, Harry Benham, and May Bouton; Edward M. Foy furnished most of the comedy and was excellent; Grace Leigh as captain of the lady police was one of the most attractive members of the cast. Rose Stahl in The Chorus Lady 5. Frances Starr in The Easiest Way 10. In the Bishop's Carriage 25.—**INDIANA** (Thomas Moss): Indians Theatre Stock co. in The Cross of Gold 28-3. Ishmael 5-11; business good.

RICHMOND—GENNETT (H. G. Sommers): The Traveling Salesman Nov. 21; good co.; pleased large house. Edward Russell Players 22-23; very good co.; satisfaction to capacity business. Plays: The Girl in the Domine, No. The Devil, The New Magdalen, Mrs. Temple's Telegram, The Big Money, The Girl in the Taxi 24-25; co. pleased large house. Seven Days 26; good co., to good business. Rose Stahl in The Chorus Lady 1; house sold. St. Elmo 16. The High Flyers 20. In the Bishop's Carriage 23. The Third Degree 28. My Cinderella Girl 31.

VINCENNES—OPERA HOUSE (W. W. Willis): Al. G. Field's Minstrels Nov. 25 to S. H. O. and pleased. Seven Days 20. Grandstock 20. Rosary 2. The Old Homestead 3.

The Cowboy and the Lady 6; light business. The Alaskan 9. The Climax 10. Lyman Twins 13. House of a Thousand Candles 19. The Lottery Man 26. Lost Trail 28. Girl in the Taxi 30. Miss Nobody from Starland 31.

MICHIGAN CITY—GRAND OPERA HOUSE (Otto Dunker): The Climax co. Nov. 26 gave the playgoers a treat, putting on the best play of the season. St. Elmo 27; played to poor business. Maxwell Hall Stock co. 1-4; good business; pleased. Manhattan Gayety Girls 10. Helen Aubrey co. 11. High Flyers 12. Broadway Girls 13. Paid in Full 14. In the Sunny South 16.

TERRE HAUTE—OPERA HOUSE (T. W. Bartholdt): Seven Days Nov. 27-29; good business. Traveling Salesman 20; business and co. good. The Girl from Hector's 4, 5; S. H. O.; good attraction. The Third Degree 6. St. Elmo 9, 10. The Alaskan 11. The Rosary 12-14. Howe's pictures 15. The Climax 16, 17. Beverly of Graustark 18.

EVANSVILLE—MAJESTIC (Henry Meyer): St. Elmo 9, 10 (return).—**WELLS**.

BIJOU (Charles Sweeton): The Traveling Salesman Nov. 30 pleased good houses. The Old Homestead 2 pleased small houses. Graustark 4; gave two satisfactory performances.—ITEM: Lee Shubert paid a hurried visit to the city 8; guest of Manager Meyers.

HUNTINGTON—THEATRE (H. E. Newbrough): Rose Stahl in The Chorus Lady Nov. 28; to large house; excellent satisfaction; one of the best attractions of the season. The Girl in the Taxi 3; good business; co. fair. Paid in Full 8. Beverly 15. Doyle Orpheum Stock 28-31.

LOGANSPORT—THE FAIR BEE NELSON (Mayne L. Cox): Miss Nobody from Starland Nov. 29 to S. H. O. Rose Stahl in The Chorus Lady 3. The Girl in the Taxi 5.—**BROADWAY** (Frank Polson): The Manhattan Stock co. 28-31.

AUBURN—HENRY'S OPERA HOUSE (J. C. Henry): Beverly of Graustark Nov. 21; fair attraction; S. H. O. Lecture by Edward M. Ott 2. Stetson's U. T. C. 9. St. Elmo 20. In the Bishop's Carriage 28.

ALBION—OPERA HOUSE (A. G. Kimball): Maloney's Wedding Day Nov. 10 failed to please fair house. Nelly Peck Saunders Concert co. 22; disappointed full house. Manhattan Gayety Girls 7.

LA PORTE—HALL'S THEATRE (Wilber J. Hall): Lyman H. Howe's Travel Festival Nov. 22 pleased good house. The Climax 23 satisfied small audience. Miss Nobody from Starland 23; excellent; good house.

UNION CITY—UNION GRAND (B. J. Fisher): Gay Morning Glories Nov. 20; excellent satisfaction. Paid in Full 23 delighted fair business. The Flaming Arrow 9.

WABASH—EAGLES (C. A. Holden): The Mystic Rose (home talent) Nov. 23; pleased good business. Maud Powell, violinist, 25; excellent; good business.

FRANKFORT—BLINN THEATRE (Wilber J. Hall): The Third Degree 12. Howe's Travel Festival 14. Beverly 16.

ANGOLA—CROXTON OPERA HOUSE (Charles May): Elk's Minstrels (local) Nov. 24; packed house. Lyman H. Howe's pictures 25.

PRINCETON—APOLLO (H. L. Belcher): Buster Brown Nov. 29 more than pleased a full house; excellent co. The Man on the Box 7.

IOWA.

DES MOINES.

Adelaide Thurston Well Liked Here—Richard Jess and Ross Meiville at the Grand.

Adelaide Thurston Well Liked Here—Richard Jess and Ross Meiville at the Grand.

Winsome Adelaide Thurston was the bright spot 4-11. The dainty favorite appeared to a large audience at Foster's Opera House in Miss Ananias. Miss Thurston is well liked in this city, her first favorable impression having been made when she appeared as Babette in The Little Minister. Subsequent appearances in Contrary Mary, Sweet Clover, and The Girl Out Yonder increased her popularity.

Silver Threads was at the Grand 4-7 and Ross Meiville came the last half of the week in Sis Hopkins.

The Princess Stock co., well managed and well advertised, continued to draw good houses. The play for this week, When Knighthood Was in Flower, proved to be a good attraction. Last week the management started an innovation by giving away autograph pictures of the leading woman on Monday night, and the idea was instantly successful, the box-office figures more than doubled the usual Monday night record.

Ramesses, the Egyptian wonder worker and his temple of mystery, engaged the attention of the theatregoers at the Orpheum vanderbilt. H. M. HARWOOD.

IOWA FALLS—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Climax Nov. 22 to light business; excellent attraction. The Seven Wives who were a string one and included Clyde Benson, Charles Darrah, Eugene Bryant, and Leona Staley, all of whom were good; much local interest centered in Mr. Benson, whose old home is in this county. The Honeymoon Trail did a good business 23 and seemed to please; Fred Wyckoff and Louis Kelso proved a good brace of comedians; of the feminine contingent, the honor seemed to go to Clara Dalton, while Arline Bell and Bea Gilders sang well. The Travelling Salesman 25.—ITEMS: Stage-Manager M. N. Kickis, of the Metropolitan, is the recipient of many compliments on the manner in which the attractions playing this house are handled. Many stage managers decline the city the best billing place.

Under the enforcement of an old ordinance, Sunday theatres at Mandan, N. D. are now under the ban.—The Kitcherbocker Stock co. is being reorganized, but Lafayette McKee will continue at the head of the organization.—Filing of the will of the late Charles E. Kohl for probate shows that he left an estate of \$225,000, which goes to his widow.

A unique movement is reported from St. Paul, where it is proposed to enable poor people to see high grade performances on certain nights for 10 cents. The plan is to have the theatres designate a certain night when they are not sold out and set aside a certain number of seats in the reserved boxes, which working people may secure for 10 cents.—Foster's vaudeville is with the Western Royalty co. this season, managing the stage and playing Shooters.—Guy Crandall, who is now ahead of the Will H. Bruno show, reports great business for the attraction.—William Owen, a former well-known Western Shakespearean actor, is now in the East playing in The Prosecutor.—A movement is on foot here to form a co. to start a summer park, which will offer vaudeville and kindred amusement features.

FRANK R. POSTER.

DUBUQUE—GRAND (William L. Bradley): U. T. C. Nov. 20; drew two crowded houses. Paid in Full 3; good matinee and fair evening attendance (third appearance); satisfied. Elk's memorial exercises 4; the programme, including excellent addresses by Hon. N. J. Schrup and S. T. Mearns of Waterloo. Robert Eison and Adelaide Thurston 10. Kitcherbocker Stock co. 11-17, except 15. This Woman and This Man 19. Madame Sherry 20. St. Paul Symphony Orchestra 22. Arizona 23. The Lion and

the Mouse 27.—**MAJESTIC** (Jake Rosenthal): Valencia's Jesters, Wilson and Little, Steele and Edwards, Newhoff and Phelps, the Allers, and Toto McGuire 27-3 drew delighted and crowded houses. Warren and Fulton, Kennedy and De Milt, Sandburg and Lee, Eddie Gray, Flavio Brothers, and Jack Hawkins and co. 4-10.

DAVENPORT—BURTIS OPERA HOUSE (Cort, Shubert and Kinney): Oldfield-Jackson pictures Nov. 20; fair audience. Margaret Illington in The Whirlwind 1 pleased fair and audience. Brewster's Millions 4 delighted well-filled houses. California Girls Burlesque 5. Henry Woodruff 11. The Lions and the Moon 13.—**GRAND** (D. L. Hughes): The Traveling Salesman 4; good satisfaction, to fair sized audience. Adelaide Thurston 9.

WATERLOO—SYNDICATE (A. J. Murphy): Honeymoon Trail Nov. 29 (return); pleased good business. Traveling Salesman 10.

WATERLOO—MILLIONS (A. J. Murphy): Margaret Illington in The Whirlwind 1 pleased good audience. Brewster's Millions 4. Cast Ashore 9.

JOIA CITY—COLDREN OPERA HOUSE (J. L. Dakin, res. mgr.): Intense, regular audience; 8-10; to small houses. Dan Davis 8; good house. Paid in Full 10; matinee and night. Henry Woodruff in The Genius 12. The Moon and the Mouse 13. Local talent will present Merely Mary Ann 19.

DECORAH—OPERA HOUSE (Weiner and Bear): The Honeymoon Trail 1; very satisfactory performance; good house. The Lion and the Moon 20.

SPENCER—OPERA HOUSE (Franklin Plotte): Madeline Gaussian Nov. 19; pleased good business. Ralph Black in The Genius 21. Browne's Millions 23.

ALBION—GALL OPERA HOUSE (James Call): The Climax Nov. 25; excellent co.; large audience. The Flower of the Month 26. Paid in Full 27.—ITEM: Marion Gall has recently returned from a two weeks' trip in the South.

MARSHALLTOWN—NEW OGDON (J. Bachford): U. T. C. 1. Cast Ashore 2; to small houses. Henry Woodruff in The Genius 3. Morgan Black 4; pleased well. Cast Ashore 11.

MT. PLASASAY—AUDITORIUM (G. P. Irwin): U. T. C. Nov. 21; fair co.; excellent business. The Gay Masquerader 22; good house. The Flower of the Month 23; good house. The Lion and the Moon 24.

PT. DODGE—ARMORY THEATRE (William P. Dorner): Honeymoon Trail Nov. 21; two good houses; Fred Wyckoff and Louis Kelso 2; good business; Fred Wyckoff and Louis Kelso 21.

ELDORA—WISNER OPERA HOUSE (H. W. Wisner): Roseland at Red Gate Nov. 21; good co. and business. Cast Ashore 20. The Rosary 21.

ANAMORA—GRAND (Harry Lehrman): Shadowed by Three Nov. 21; good house. Bill 22; good house; pleased. Paid in Full 23. Nashville Students 10.

KANSAS.

TOPEKA.

Words of Praise for Adelaide Thurston and Vaughan Glaser—Gossip of the Week.

Adelaide Thurston in Miss Ananias Nov. 28, ably supported by a good co., included. Augustus Phillips and Laura Bennett played to good business at the Grand, and Miss Thurston's acting won her the cognizance of her audience.

Vaughn Glaser in The Honeymoon Trail 1, matinee and night 2, was a strong one and incidentally won the admiration of the audience. The piece from a dramatic as well as scenic standpoint was excellent, and the work of Mr. Glaser and Fay Overmyer was especially appreciated. Good support from the balance of the cast. Mr. Glaser is rapidly acquiring a well deserved reputation as the West's best actor of ability. A. Summers' Cinderella 7.

Ross Meiville in his 2nd 10.

At the Majestic 22-23 the North Brothers' Stock co. offered The Stars, the Moon, Military Band, Blairstown, and Oval Surprise carried off the honors in the male parts, while Ruth Parsons played the leading feminine role, owing to the absence of Genevieve Russell, who enjoyed a much needed rest this week.

The Novelty continues to please capacity houses with good vaudeville bills. Master Fletcher, the boy tamer, has returned and will stage the illustrated scenes. His work last season in this line was excellent and the patrons of this theatre will be glad to see him return.

L. M. Crawford has returned from a three weeks' trip in Texas in connection with his theatrical interests.

Sport King, of the North Brothers' Stock co., has come to Oklahoma City in a business trip in the interests of his co. of the city.

Jack Pruitt, manager of the Majestic, whose dad is bats, is now appearing on the streets in a bad gear of the Aztec cat, RAY.

F. H. WILSON.

Port of Missing Men, matinee and night 24; very fine co.; pleased large house. The Blue Grand Opera co. in English 26; very fine co., to only fair business; deserved better.

Graustark 26; matinee and night; splendid attraction, to big business. The Owl and the Moon 26; excellent co., to good business. An Aristocratic Tramp; co. good, to fair business. St. Elmo 2. Three Twins 2. Three Weeks 24.

The Norwood, Hypnotist, 22-23. A Gentleman from Mississippi 22. Frederick Wards 24.

Blanche Walsh 2. The Girl in the Taxi 20. Marriers 22. Roseland at Red Gate 22. Diana 22. The Girl on the Train 22. A Pair of Country Girls 22. Madame X 22. Ishmael 22. A Royal Slave 22.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Thief 5; pleased small house. The Chocolate Soldier 6; proved one of the best attractions in the history of the house; all the principals scored emphatic hits; receipts approximately \$1,000. Docktader's Minstrels 5.

CLARMONT.—OPERA HOUSE (H. T. Eaton): Gray's Glass Blowers 1-3; light busi-

NEW JERSEY.

NEWARK.

Theatres Contribute to Charity—Holiday Season Slightly Affects Business.

Sarah Bernhardt gave three performances at the Newark 2, 5 to crowded houses; the receipts being over \$7,000, of which \$600 was given to the fund for the High Street fire sufferers. The Majestic Theatre raised \$557; Court Theatre, \$311; Waldman's Opera House, \$478; concert given by Madame Schumann-Heinken, \$1,200; Proctor's Theatre, \$650; the Arcade Theatre and many other entertainments sent in their receipts. The total is now about \$30,000.

John Drew presented Smith at the Newark 5-10. This is his first visit here in nine years, and it is with much regret the writer must report rather small attendance; this may be due to the fact the holiday season is near. A musical co. surrounds Mr. Drew, including Lucia Irving, Ethyl Thordard, Jane Laurel, Mary Roland, Morton Setton, Hassard Short, and Lewis Cannon. The Lily, with Charles Cartwright and Nancy O'Neill, follows.

The Awakening of Helena Richie was presented at the Columbia by an exceptionally good co., including Catherine Countiss, Charles Friedman, Henry Edwards, Louis Streeter, Thomas J. Kelly, J. M. Sullivan, Joe Wallace, Lester David, Anna Berger Drake, and Gertrude Wallace.

Dave Marion and his co. always pack the house whenever they come to Newark, and the Empire was unable to hold the crowds this week. Marion is very popular here, also Peter Brougham, who, with a Newark boy, both were heartily received by the audiences. In the olio Mr. Marion and Bennett in a musical act called His Father all scored.

Manchester's Cracker Jacks pleased the audience at Waldman's Opera House 6-10. A Trial Marriage and Daffydale sustained its reputation for providing lively and varied entertainment.

Nat Carr was headliner at the Court, and several others on the bill were Onza and Lovella, Walker and Hill, Howell and Williams, May McDonald, William Hugel, Marie Arville, Tonette's Dogs, Glen Ellison, the Knox Brothers, Frederick and Moore.

Manager Mumford presented a good programme at the Arcade, changing the bill every other day.

Proctor's, notwithstanding the holiday season 22, is drawing excellent houses. Mr. and Mrs. Gardner Crane as headliners. Others on bill are the Taro Vagrants, Mullin and Corelli, Nelson and Otto, Howard's Ponies, Lucille Sawyer, "Dix" O'Neill.

GEORGE S. APPLEGATE.

JERSEY CITY.—*Jolly Tom Wise and Clever Edna May Spooner Scored—Local News and Gossip.*

Laughs and plenty of them greeted big fat Thomas A. Wise when he made his first appearance as a star in this city as the Gentleman from Mississippi at the Majestic Theatre 5-10 to nice business. He plays the part of the straightforward Southern politician in a clever manner and gets the laughs at the expense of Fuller Mellish, Sydny Bush, and A. Scott-Gatty were prominent in the support. Aborn's spectacular production of The Bohemian Girl was well attended 5-10. Bear's Head of Syracuse University 12. David Keenan 15. Henrietta Crossman 16, 17.—**HASTABLE** (S. Bastaible): Arseno Lupin, with William Courtney featured, attracted large houses 5-7. Mr. Courtney in the title part, Sidney Herbert as Gherard, and Virginia Hammond as Sonia retained the tense interest to the thrilling finish; an event of local interest was the placing of George Walsh, a Syracuse girl, in the part of Germania during the engagement here; Miss Walsh was well received and gave a creditable performance. The Flying Line 13-14. Maude Adams 15. Human Hearts 16, 17.—**ITEMS:** Mrs. Baxter (Blanche Weaver) entertained William Courtney, Charles Haskins, and Arthur Elliott of the Arsene Lupin co. at home 5. Mrs. Baxter and Mr. Courtney have been friends for many years, having played with Mansfield at the same time. She was associated with Charles Haskins in Mrs. Pike's co. and with Arthur Elliott in the old Lyceum at New York.—Charles Jerome Coleman, the musical director, who died at Passaic, N. J., will be buried here 8. Mr. Coleman's wife was Julia Raynor, a member of one of our first families.—Friends of resident manager Francis F. Martin, of the Wieling, will be glad to learn of the rapid convalescence of his wife, who has been seriously ill.

J. WILL BURR.

TRENTON.—**TAYLOR OPERA HOUSE:** For the week 5-10 Manager Wahn presented as headliners John, Manville, and Mike in a laugh-provoking sketch, the Brainstorm, and Auto and the Donkey 4-7. Bartlett and Bowes, Bowan Brothers, and Max Kessler 5-10. John Le Clair, Jessie Campbell, Hilliard and Phillips in The Adventures. There seems to be but one thing to say about the business of this house, capacity.—**ITEMS:** Trenton Lodge of Elks held their annual lodge of sorrow 4; the house was crowded. The new home now being built is progressing finely. The second of the Woodhouse concerts was given 8 at Association Hall and was largely attended.—Evan Williams, the great concert tenor, and George Barrere, the pianist, were the attractions and they succeeded in making a very decided success.

ALBERT C. D. WILSON.

PLAINFIELD.—**THEATRE** (Proter and Sanderson): Henrietta Crossman in The Duchess of Sods 6 to crowded house; enthusiastically received; many curtain calls; others whose work did not equal the quality of the performance were Alexander Calvert, Alice Barrett, Anna Brainer, Herbert Percy, Stephen Wright, Nora Donar, Sheridan Block, F. Owen Baxter, and Cunningham Plato.

NEW YORK.

BUFFALO.

Billie Burke Made Hit in Suzanne—Eugenie Blair Always Sure of Welcome Here.

Chauncy Dewart in Barry of Ballymore was greeted by fairly good business at the Star 1-3 and his singing was as good as ever. Billie Burke in a new French comedy, Suzanne, written by Fenster and Witcher, and done into English by G. Haddon Chambers, was given its premiere presentation at the Star 5, before a capacity audience. Twelve curtain calls attested to the merits of the comedy, and the star, play and players scored a triumph. Charles Frohman and several of his staff have been here during the past week. Mr. Frohman personally directing the premiere of this play.

The Fourth Estate more than pleased the patrons of the Teek 5-7, large houses being the rule, which was justly deserved.

Edmund Hayes in Barry of Ballymore was always a welcome visitor in this city, was at the Lyric 5-10 in The Light Eternal, the best production seen at the house this season. Miss Blair was ably supported by George Lessey, John Preston and John Milton.

The fifth annual memorial services were held at the Orpheum 4 to a crowded house. They were excellent. The Kattenborn Strong Quartette, the Cecilian Male Quartette, and Elizabeth Morrison were the artists who appeared. The encores and brotherly love subjects were capably handled by two local lawyers—Brothers John J. Tracy, Jr., and Charles E. S. Simpson.

A performer with an educated monkey, who was to have appeared at the Academy of Music 5-7 in vaudeville, failed to connect, as the monk escaped on the stage and took to the gridiron, where it was impossible to reach him. The monk caused a lot of damage to the scenery and ropes. The monkey was finally captured fast asleep after a twelve-hour chase.

A number of friends and admirers of Ed-

mond Hayes, of The Wise Guy co., tendered him a theatre party 6 at the Bon Ton, and after the performance a supper was partaken. A programme of song, stories and speeches was thoroughly enjoyed by a party numbering forty.

WALTER O. SMITH.

HOBOKEN.

Payton's Stock Production Continues to Draw Capacity—Faith Avery Closes Engagement.

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BURLINGTON.—**AUDITORIUM** (Charles M. Lanning): The Giri from U. S. A. arrived in town in a racing snowstorm; notwithstanding that the fair and substantial greeting net, and if applause and criterion of the performance pleased, Mamie Elmira as the Giri was supported by a co. that gave satisfactory support, that included Lucille Parrish, Irene Duckett, John H. McNamara, Harry O'Lynn, Tom Howe, Leslie P. Webb, Arthur Graham, William Thomas, Noel Brown, and Alice Perry. A good attraction was The Stampede 5, with Lillian Buckingham in the role of Wang. The vaudeville bill offered 5, rightly styled musical night, contained two of the best musical numbers recently seen on the local stage; a mixed quartette, headlined as The Bohemians, gave a high class act, in which the four were heard in operatic selection; their excellent work made an instantaneous hit. Sammie Gordon, a young woman violinist, possessing rare musical accomplishments, rendered several numbers with admirable skill and artistic charm that called forth repeated encore: 8, R. O. Vanderville 10. Seven Days 15. Human Hearts 25, matinee and night.—**ITEMS:** Lewis Beifeld of East Walnut Lane, Germantown, Pa., was a visitor 3.—Jack Usher, of Philadelphia, a member of a coterie of singers of that city, spent 3, 4 in town.—Sasha Gordien is from Russia, and prior to her coming to the States was identified with the stage there. Miss Gordien speaks in flowing terms of The Mission, which on her first appearance in New York city advanced suggestions that were immediately adopted by her.

GRANADA.—*George S. Applegate.*

SYRACUSE.—**WIBTING** (John L. Kerr): Gertrude Elliott in The Dawn of a To-morrow 1-3; drew well and gave satisfactory performances; Fuller Mellish, Sydny Bush, and A. Scott-Gatty were prominent in the support. Aborn's spectacular production of The Bohemian Girl was well attended 5-10. Bear's Head of Syracuse University 12. David Keenan 15. Henrietta Crossman 16, 17.—**HASTABLE** (S. Bastaible): Arseno Lupin, with William Courtney featured, attracted large houses 5-7. Mr. Courtney in the title part, Sidney Herbert as Gherard, and Virginia Hammond as Sonia retained the tense interest to the thrilling finish; an event of local interest was the placing of George Walsh, a Syracuse girl, in the part of Germania during the engagement here; Miss Walsh was well received and gave a creditable performance. The Flying Line 13-14. Maude Adams 15. Human Hearts 16, 17.—**ITEMS:** Mrs. Baxter (Blanche Weaver) entertained William Courtney, Charles Haskins, and Arthur Elliott of the Arsene Lupin co. at home 5. Mrs. Baxter and Mr. Courtney have been friends for many years, having played with Mansfield at the same time. She was associated with Charles Haskins in Mrs. Pike's co. and with Arthur Elliott in the old Lyceum at New York.—Charles Jerome Coleman, the musical director, who died at Passaic, N. J., will be buried here 8. Mr. Coleman's wife was Julia Raynor, a member of one of our first families.—Friends of resident manager Francis F. Martin, of the Wieling, will be glad to learn of the rapid convalescence of his wife, who has been seriously ill.

E. A. BRIDGMAN.

ELMIRA.—**LYCUM** (Lee Norton): Estelle Allen 1-3. Plays: Moths of Society, Lena Rivers, The Ranch Girl, Camille, The Girl and the Gambler, and The Girl from Oregon; small houses. She and Grand Opera co. in II Trovatore 7; good house. Mr. Shuman was prevented by illness from appearing; his place was taken by Edith Young. Grace Neilson, Christine Durus, Louis La Vale and Charles O'Malley were heard in leading parts. The Flying Line 9. Chicago Stock co. 12-17.—**MORZART** (G. W. Middleton): The Bohems-Dorner Players won favor with a splendid production of The Two Orphans 5-10; Allen Holuber scored as the Chevalier; Edythe Tressider, and Suzanne Howe were most acceptable in the title-roles; Maurice Stanford made an adequate Marquise de Presles, Charles H. Haines a striking Jacques, and Harry Wilcox a good Pierre. The Clansman 12-17.—**ITEMS:** The Estelle Allen co. disbanded here 3 after the evening performance at the Lyceum. Members of the Rohrbach-Dorner Stock co. made up to fund for their benefit.—Under the able leadership of Professor Albert Krug, the Lyceum Theatre, Oneida, has become a conspicuous feature at that house. Frances V. Boyce has joined the Lewis-Oliver Stock co.—Sam Thorndurg has entered vaudeville.—Perle Kincaid has been added to the Dougherty Stock co.

J. MAXWELL BEERS.

WATERTOWN.—**CITY OPERA HOUSE** (W. Scott Mattraw): The Charles K. Champlin Stock co. Nov. 28-3. Plays: At Piney Ridge, The Powers That Be, The Walls of Jericho, The Reformer, The Arizona Limited and Shore Acres; the co. is an excellent one and pleased to satisfactory business; co. presented The Reformer Wednesday evening and were obliged to repeat Saturday matinee and evening; Thomas Schaefer, electrician with co., deserves much praise for the artistic way his pictures were shown. Arseno Lupin 12. The Cat and the Fiddle 20.—**ITEMS:** The Elks held the most successful and largest session so far this season 1. An elaborate rabbit dinner was served.

The Sadow-Stetson Stock co. at Antiques presented The Heart of Kentucky. Dad's Girl, Doris Thorne, Mr. E. Z. Mark to fine business 1-8.

Business at Orpheum excellent and growing; Elke's memorial services were held at City Opera House 4.

ROCHESTER.—**LYCUM** (M. E. Wolf): Much interest was aroused in the engagement of Arseno Lupin 5-10; William Courtney gave a most finished performance; Sidney Herbert and Charles Harbury were both excellent. Victor Moore in The Happiest Night of His Life 12-14.—**BAKER** (F. G. Parry): Kelly, From the Emerald Isle, with Barney Gilmore in the title-role, drew well 8-10. Human Hearts 12-14.—**CORINTHIAN** (H. Jacobs): The College Girls 10-12 gave the best balanced and most enjoyable performance here this season 1. A big business.

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Marie Louise Malloy to play ingenue roles in stock at Toledo, Ohio, is pleasing news to her many Rochester friends, as Miss Malloy is a Rochester girl and made her debut here.

E. G. ZIMMER.

ROME.—**LYRIC** (Edward J. Gately): Post and Russell, comedians; Graham and Wallace in song and dance; Carlton Sisters, character change; Hunter and Sears in a good banjo

ganza Cinderella co. 1-3 played to poor business; performances quite ordinary; George B. Porteque and Lillian Swain headed the co. H. B. Warner in Alias Jimmy Valentine 5, 6 drew large audiences and scored a big hit. The Chinatown Trunk Mystery 7, 8 did big business at popular prices; the co., headed by F. A. Wellington and Marie Oliver, was much better. New Theatre co. 9, 10 in a brilliant repertoire, including Don Sister Beatrice, and The Thunderbird. The Soul Kiss 15. The House that Jack Built (local) 16, 17. Mario Dressler in Tillie's Nightingale 16, 17.

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New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME

Entire Block, 6th Av., 43d-44th Sts. Evg. 8
Daily Matines at 2. Best Seats \$1.50

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION**The International Cup Ballet of Niagara The Earthquake 12 CIRCUS ACTS**

DALY'S B'way and 30th. Evgs. 8:30
Mat. Wed. & Sat. Wed. Mat.
Best Seats. \$1.50. Tel. 5973 Madison Square.

4th MONTH

WM. A. BRADY (Ltd.) Announces

BABY MINE

By MARGARET MAYO

CASINO Broadway and 30th Street
Tel. 5966 Murray Hill.
Evenings, 8:15. Mat., Wednesday & Saturday.
Wednesday Matinee, Best Seats, \$1.50.

The MESSRS. SHUBERT Announce

SAM BERNARD

In a New Musical Piece.

He Came From Milwaukee

LEW FIELDS' HERALD SQR. 33rd St.
Tel. 2425 Murray Hill. Evenings 8:15.
Matines, Wednesday and Saturday, 8:15.
Wednesday Matinee, Best Seats \$1.50.

The MESSRS. SHUBERT announce

LULU GLASER

In a New Operetta in Three Acts.

The Girl and The Kaiser

MACKETT Then, 43d St. W. of B'way.
Telephone, 44 Bryant. Evgs. 8:30;
Mat., Thur. and Sat. 8:15. Thur. Mat.
Best Seats \$1.50.

ALBERT CHEVALIER

in LIEBLER & CO.'S PRODUCTION OF

DADDY DUFARD

a New Character Comedy in 3 Acts

CIRCLE Broadway and 60th Street.
Tel. 5700 Columbus. Prices, 25c.
to \$1.50. Evgs. 8:15; Mat., Wed. & Sat., 8:15.
Wed. Mat. Prices, 25c., 50c., \$1.50.

4th Month

WM. A. BRADY'S Great Play,

MOTHER

By JULES ECKERT GOODMAN

THE NEW Q THEATRE

Central Park West, 62d-63d Sts. Tel. 8800 Col.
Evenings, 8:15. Mat., Wed. and Sat., 2.

LAST WEEK

By arrangement with the New Theatre
Liebler & Co.'s Production of
Masterlinck's Latest Drama.**MARY MAGDALENE**

with OLGA NETHERSOLE

Musical accompaniment by the
RUSSIAN SYMPHONY ORCHESTRA OF 60
Modest Altschuler, Conductor.

Next Week | THE NEW THEATRE COMPANX

in OLD HEIDELBERG

L. (Winters): Phil Maher Stock co. Nov. 28-3
pleased good houses. The Soul Kiss 7; canceled.
St. Elmo 8; light business. The Time, the
Place and the Girl 13. The Thief 15.

UTICA—**MAJESTIC** (J. O. Brooks): Gor-
trude Elliott in The Dawn of a To-morrow Nov.
30. One co.; delighted audience. The Nigger
2. 8; good business. The Rosary 5.

NEW YORK THEATRES.

MAXINE ELLIOTT'S THEATRE
35th St. B'way & 5th Av. Tel. 6054 Bryant
Evenings, 8:15. Mat., Wed. & Sat., 8:30. Wed. Mat. Best
seats, \$1.50.

The Authors' Producing Company
(John Cort, President) Announces

THE GAMBLERS

A New Play by CHARLES KLEIN
With GEORGE NASH

BROADWAY THEATRE, B'way &
43rd St. Tel. 102 Bryant
Evgs. at 8:00. Reg. Mat. Sat. at 2:00

SOTHORN-MARLOWE
IN SHAKESPEAREAN REPERTOIRE.
THIS WEEK—Mon., Tues., and Wed. Evgs.

AS YOU LIKE IT

Thurs. and Fri. Nights and Sat. Mat.
ROMEO AND JULIET
Sat. Night. **HAMLET**

Next Week: Mon. & Tues. Nights, The Taming
of the Shrew; Wed. & Thurs. Nights, The Merchant
of Venice; Fri. Night, Twelfth Night;
Sat. Mat., As You Like It; Sat. Night, Macbeth.
Repertoire for the Fourth and Last Week to
be Announced Later. From 50c to \$1.50, no higher.

NAZIMOV'S 39TH STREET THEATRE,
39th St. and Broadway. Tel. 412 Bryant
Evenings, 8:15. Matines Wed. and Sat., 8:30
Wednesday Matinee, Best Seats, \$1.50

The MESSRS. SHUBERT announce
An Operetta in Three Acts, from the French,
MME.

TROUBADOUR

With MARIETTA OLLY
VAN RENSSELAER WHEELER
Monday. **DRIFTING** A new play by
Dec. 19. Preston Gibson

LYRIC 33rd St. W. of B'way. Tel. 5215
Bryant. Evgs. 8. Mat., Wed. and Sat., 8:15
and Sat., 8:15. Wed. Mat. Best Seats \$1.50

JOHN CORT Presents MRS.

LESLIE CARTER

IN TWO WOMEN
By RUPERT HUGHES

WILLIAM COLLIER'S COMEDY THEA. 41st St.
bet. Broadway and 6th Ave. Tel. 2194 Bryant. Evgs. 8:15;
Mats., Tues. and Sat., 2:30. Tues. Mat., \$1.50.
LEW FIELDS Presents

WILLIAM COLLIER

In a new Farce by Edgar Selwyn
and William Collier, entitled

I'LL BE HANGED IF I DO

WEST END 239th St. W. of 8th Ave.
Tel. 2904 Morningside.
Prices, 25c. to \$1.50. Evgs. 8:15; Mats., Wed.
and Sat., Wed. Mat. Best Seats \$1.

LIEBLER & CO.'S Production of

The Fourth Estate

The Great Newspaper Play

MAJESTIC Broadway and 50th Street. Prices
8:30. Reg. Mat. Wed. and Thurs. 3 P.M.
Saturday 8:15.

Maurice Maeterlinck's

THE BLUE BIRD

DIRECT FROM THE NEW THEATRE.
COMPLETE NEW THEATRE CAST
AND PRODUCTION.

COHOES—NEW THEATRE: B. P. 1. Gle-
ctor Club 12. Vaudeville and pictures 15.—PRO-
CTOR'S: Vaudeville to capacity 8-10 (except 7).
Alias Jimmy Valentine pleased big business.
GENEVA—SMITH (P. E. Harrold): Bill
Ott's Comedians 1-3; drew well. Bill Maher
Stock 5-10. Paid in Full 15. Time, Place and
the Girl 17. Cornell Masque 23.

NEW YORK THEATRES.

CRITERION B'way, 44th St. Eve.
8:15. Mat. Wed. and Sat. 8:15. Charlie Frohman, Manager.

HENRY B. HARRIS presents

The Commuters

By JAMES FORBES

Author of "THE CHORUS LADY"
and "THE TRAVELING SALESMAN"

EMPIRE 41st St. B'way & Sharp.
Mat. Wed. and Sat. 8:15. CHARLES FROHMAN, Manager

CHARLES FROHMAN PRESENTS

WILLIAM GILLETTE

His farewell appearance in his famous successes.
THIS WEEK

THE PRIVATE SECRETARY

Next Week—SECRET SERVICE.

Week Dec. 26—To be announced.

Matines—Wednesday and Saturday

LYCEUM 45th St., near B'way. Evgs. 8:15
Mat., Thur. and Saturdays, 8:15. DANIEL FROHMAN ManagerCHARLES FROHMAN PRESENTS
Oscar Wilde's Celestial Comedy**The Importance of
Being Earnest**

With a Special Cast

Including A. E. MATTHEWS

Dec. 26—BILLIE BURKE—SUZANNE

KNICKERBOCKER Broadway and
20th Street.
AL. HAYMAN & CO., Proprietors
Eve. at 8 Sharp. Mat. Wed. and Sat. at 8.
KLAU & ERLANGER present

JULIA NEILSON FRED TERRY
and their actual Company from the
New Theatre, London, in

HENRY OF NAVARRE
in 4 acts by WILLIAM DEVEREUX

Dec. 19—MRS. PAT CAMPBELL
in THE FOOLISH VIRGIN

HUDSON THEATRE. 44th St. near B'way
Evenings at 8:15.
Matines, Wednesday and Saturday at 8:15.

HENRY B. HARRIS Manager
DAVID BELASCO presents

Blanche Bates

In a New Farce in Romance
NOBODY'S WIDOW

By Avery Hopwood

GARRICK 33rd St. near B'way. Evgs.
8:15. Mat. Wed. and Sat. 8:15. CHARLES FROHMAN Manager

CHARLES FROHMAN presents

The Speckled Band

By A. Conan Doyle

An Adventure of Sherlock Holmes

Dec. 20—ANNIE RUSSELL
in THE IMPOSTOR

LIBERTY THEATRE, 43d St., West of
Broadway. Evgs. at 8:15. Mat. Wed. &
Sat. 8:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

**GET RICH QUICK
WALLINGFORD**

NEW YORK THEATRE, B'way and 45th St.
Eve. at 8:15. Mat. Wed. & Sat. 8:15.

KLAU & ERLANGER Managers

MR. OSCAR HAMMERSTEIN presents

Mlle. EMMA TRENTINIIn the New Comic Opera by Victor Herbert
and Rita Johnson Young.**NAUGHTY MARIETTA**

With ORVILLE HARROLD
Kate Elsner, Harry Cooper, Miss. Maria
Duchene, Edward Martindale, and the Man-
hattas Opera House Chorus and Orchestra.

WALLACK'S B'way & 26th St. Evgs. 8:15.
Matines Wed. & Sat. 8:15.

Popular Wednesday Matinee, 8c to \$1.50.

LAST WEEK

MAY IRWIN

In a new Farce, Comedy

Tuesday, Dec. 20—Liebler & Co.'s Production of

POMANDER WALK

A new comedy by Louis N. Parker.

GOTHAM Fulton St. and Alabama Ave.
BROOKLYN. Matines Daily
THE FORBES STOCK CO.

IN A BACHELOR'S HONEYMOON

Week of Dec. 19.—FANCHON THE CRICKET

LYONS—MEMORIAL (Burt G. Ohmann):
Uncle Daniel 2; fair house and performance.
Paid in Full 7 pleased fair house. Howe's pic-
tures 12.

HERKIMER—OPERA H. O. U. S. E. (Ben
Schermers): Paid in Full 2; well balanced co.;
splendid performance, to large and appreciative

GRANVILLE—PEMBER OPERA HOUSE
(T. A. Boyle): Mat. from York State 5; weak
co.; poor business. The Time 6.

AUBURN—JEFFERSON (Ernest J.
Lynch): Barney Gilmore 7; fair house. Shep-
han Opera co. 8; good business. Sembrich 12.

PLATTSBURGH—THEATRE (M. H. Far-
rell): Call of the Wild Nov. 28/ pleased fair
size audience. What Wright 12.

WELLSVILLE—BALDWIN (Inter-State
Amusement Co.): The Wolf 8; fair sized audi-
ence.

PERRY—AUDITORIUM (Max. Andover):
Lottery Man, canceled. St. Elmo 9. Missouri
Girl 20.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (B. A. Schloss): The Midnight Song Nov. 20; excellent co., to B. E. G.; one of the best, if not the best attractions that has ever visited our city. Soupe's Band 5; matinee, Al. G. Field's Famous Minstrels 5; advance sales for both very good.

ASHEVILLE.—AUDITORIUM (B. A. Schloss): Paul Gilmore 5; fair co., to small business. Soupe's Band 5; pleased two large audiences. Orpheus Comedy Club 8.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Mamie Powell, Violinist, for 2nd School Concert Course, 2; very fine, to full house. Virginia Hartman 8.

WALSHINGTON.—OPERA HOUSE (W. W. Wetherspoon): The House of a Thousand Gables, with Blanche Cotton as Hales, 1; excellent, to good house.

DICKINSON.—OPERA H.Q.U.S.E (Reichert and May): Chinatown Trunk Mystery Nov. 20; pleased fair house. Our New Minister 12.

OHIO. CLEVELAND.

'Richard Caris and Chauncey Olcott Divided the Week—The Merry Widow Again.'

At the Euclid Avenue Opera House Richard Caris in Jumping Jupiter divided honors with Chauncey Olcott, the first appearing 5-7, the latter 8-10. Caris made a hit. Chauncey Olcott is delightful as a singer of the old school and we have only a few left that enthrall audiences as he can. The Arcadians 13-1.

The Merry Widow, which has been here before, played a week's engagement at the Colonial 8-10. It was presented by a fair co. and the melodious opera was as well received as ever. The Little Lassies 12-17.

The New York Hippodrome co. was the attraction at H. F. K. Hippodrome 5-10 and packed the large house at every performance. Fairly presented by a good co. was at the Lyceum Theatre 5-10. Eugene Blair 12-17.

The Montana Limited played to big business at the Cleveland Theatre 5-10. A Minister's Sweetheart 13-17.

WILLIAM CRANSTON.

TOLEDO.

William Crane Soon to Appear in a New Play—Doings of the Week

At the Valentine 8 W. H. Crane presented Father and the Boys for the last time before a large audience. Mr. Crane was suffering with appendicitis, but despite illness played his part with dash and brilliance. After prolonged appearance Mr. Crane was induced to make a curtain speech and in his remarks spoke feelingly of relinquishing Father and the Boys. He left immediately after the performance for New York to commence rehearsals for his new play, T. R. Minister Baldwin, which is to open at Christmas time. Professor Napoleon (local) is drawing good houses 8-10. Frances Starr 16.

Miss Surney from Jersey is the bill at the American 8-10, where the Payne Players are drawing good houses. Hanlon Superior is pleasing patrons at the Lyceum 4-10. In Panama 11-17. Bert Lytell and Evelyn Vaughn will leave the co. after performance 10 to accept an engagement with the Belasco stock in Los Angeles, Cal. Both have made favorable impressions here, and their departure will be keenly felt. Mr. Burton has reorganized the co. with Grace Van Aken as leading woman and Rodger Barker as leading man. Charlotte Townsend, who made a great success as second woman with the old and popular Empire Stock, has been engaged to play second. Forty-five minutes from Broadway will be the bill 10-14. R. M. HERB.

COLUMBUS.

Adie Ritchie and Charles Evans Pleased—Jay Quigley Among Friends.

They loved a League at the Colonial 8-7. Adie Ritchie and Charles Evans appeared in the stellar parts and scored a brilliant success, but George Allen's attempt to make a three-act farce out of the original twenty-minutes entitled itself It's Up to You. William, was not entirely successful, and all of the local critics rated it. Only fair business resulted. The Midnight Song, with George Monroe and Harry Fisher, et al., will be greeted by capacity houses when they commence their three days' engagement 8. Underlined are Henry Dixey in The Naked Truth and Harry Bulger in The Flirting Princess.

Bright Eyes, with Florence Holbrook and Ollie Lewis, following so closely its sister play, The Girl of My Dreams, is eagerly anticipated and the sale is big. Billie Burke in Susanne is underlined.

Rose Pitonoff, the little miss of fifteen who is announced as the champion of the world, took Keith's by storm 5. Her swimming act is as clever as any seen locally. Bothwell Brown in his female impersonations was much appreciated. Miss Pitonoff's clever face for headline reading. She was an acrobatic act of such excellence, novelty and grace that it made most of the critics sit up and take notice. Bert Bergeron of the team is most charming. Valerie Bergeron's viars appeared in an amusing sketch. What happened in Room 44. Welch, Mealy and Monroe were themselves. Gordon and Marx had a very fine line of German patter that was very funny.

Wildfire and St. Elmo filled the week at the High Street. Jay Quigley, affectionately regarded as one of our own," is state director of St. Elmo and plays several parts which, although small, serve to show that his hand has not lost the skill that made him so great a favorite in the old Empire Stock days.

World has reached friends in this city of the marriage of Alfredo Lasche to Harry Laramore of the Josephine Dodson co. Alfredo Lasche, while a member of the stock was a great favorite, and probably the prettiest and most popular of all the ingenues that delighted us in those halcyon days. Her many friends wish her the greatest happiness.

JOSEPH RUSSELL HAGUE.

LIMA.—PAUBOT (L. H. Cunningham): Billy the Kid 1; drew good attendance and audience. The Merry Widow 2 delighted a modest house; Charles Mackin as Prince Danilo, Ivy Scott as the Merry Widow, and the entire concert excellent. Beverly of Granstark 3 pleased two capacity houses. The Women's Music

Club presented Madame Chilcott-Orman, soprano; Bruno Staudel, cellist, and Susie Ford, pianists, to capacity business 5; excellent; Madame Orman's Polonaise (Mignon) and Japanese Song Circle (in costume) were enthusiastically received. The Pittsburgh Symphony Orchestra, with Carl Bernthaler, conductor, and Miss Michael Elliott, interpretive classic dancer, delighted a large audience 7; one of the most artistic entertainments ever given here. The Squaw Man 8; pleased house. The Peerless Quartette, to be given under auspices of the Lima Community Music Club, will be in January and includes Jessie Gaynor and daughters. The literary club of Lima discussed various phases of the theatre and plays offered the public 6-10; some interesting plays were read. The Orchestra has Eva Fay 8-10 and is doing a record breaking business. The Bill also includes Clyde Overholts and Jimmie Rose, two Lima boys, who put on a really good singing and dancing act.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): The Girl in the Taxi Nov. 80 pleased fair business. Frances Starr in The Bachelor Way I received excellent support; fair, but very enthusiastic audience; Messrs. Robina Kilgour and Brava made excellent impressions. Get Rich Quick Wallingford 2, 8; two fair houses. Bright Eyes 7. Billie Burke in Susanne 15. The Third Degree 17.—**GRAND** (O. L. Elsler, res. mgr.): Wildfire 1-3 drew well; pleased; fine co. Our Friend Fritz 8-7; good business; co. very entertaining. Ward and Vokes in The Trouble Makers 8-10. Thurston the Magician 13-14. Beverly of Granstark 15-17. Lynn Howe's Travel Festival 25. Barney Gilmore in Kelley from the Emerald Isle 26-28. Seven Days 31.

BEST LIVERPOOL.—CERAMIC (William Tallman); Nancy Boyer co. week Nov. 28, presenting The Woman's Hour, Folly Primrose, Clothes, Leah Klescha, Sweet Clover, Pal, The Richest Girl, The Power that Governs; excellent co. and productions that pleased good business; Nancy has greatly improved since last visit here. Richard Curtis and Edna Walder Hopper in Jumbo 1-7. The Red Mill 22.—**COOPER'S OPERA HOUSE** (Henry Cooper): High Rollers Burlesques 8.—**ITEM**: Jane Tarr, of the Nancy Boyer co., formerly resided here, so spent a very enjoyable week renewing old acquaintances.

URICHSHAVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Culhane's Comedians concluded a week's engagement in She Couldn't Marry Three to good business for the evening, but poor business for week. Plays for week: The Minister's Son, My Kentucky Gal, Man and His Mate, The Girl of the Rockies, and Lena Rivers. The Girl from Home pleased a fair house. 6. The Morning Glories 8 (burlesque) 16. The Texas Ranger 29.

MASSILLION.—ARMORY THEATRE (G. C. Haeverstadt): Yankee Doodle Stock co. Nov. 21-22 to good returns, producing In Arizona, The Girl in Command, Queen of the White Slaves, The Cowboy Girl, Charley's Aunt, and The Thief's Daughter. Billy the Kid 23 to good business. Stetson's U. T. C. 2; as usual, the S. H. O. sign appeared early. The Red Mill 26. Flaming Arrow 28. At Sunrise Jan. 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Wildfire Nov. 22; good co.; pleased a good house. Beverly 23; good co.; pleased fair house. Ruth 29 (local) delighted packed house. Merry Widow 23; excellent co.; delighted full house; receipts largest of season. The Red Mill 7. Ward and Vokes 15. The Love Pirate 18. Man of the Hour 22. The Flaming Arrow 26.

CARROLLTON.—GRAND (Two Kermers): The Carroll Comedy co. Nov. 21-26, with matines, in The Girl of the Golden West, Molly Brown, St. Elmo, No Mother to Guide Her, The Convict's Daughter, Lady Audley's Secret, and Dr. Jeckyll and Mr. Hyde, all well and pleased audiences. Mary Carew in The Girl from Home 8 to best pleased audience of season.

STUBBENVILLE.—GRAND (A. M. Morgan): The Merry Widow, with excellent cast, pleased capacity house 1. The High Rollers 8. The Cowgirl 9. Ward and Vokes 14.—**GRAND** (W. G. Hartshorne): Phil Brown, the Gray Trio, Shannon and Straw, Al Derby, the Six Modelisks and Signor Prosseno 6-10; all acts pleasing fair business.

BUCYRUS.—OPERA HOUSE (W. F. Gorrell): Billy the Kid Nov. 20; fair co. and business. Gladys George Stock co. 16, presenting Beyond Pardon for first attraction. Home talent 18. Howard's Musical Comedy co. canceled. The Squaw Man 16. The Soul Kiss Jan. 5. The Girl of the Mountains 18.

PORTSMOUTH.—GRAND (Fred Hesley): As Told in the Hills 7. Gay Morning Glory 8. A. G. Field's Minstrels, date not set.—**NEW SUN** (R. H. Russell): Good bill to fair business.—**MAJESTIC** (Albert Beiniger) offered a strong bill week of Nov. 28 and is doing capacity business.

BELLEFONTAINE.—GRAND (C. V. Smith): Gladys George Stock co. Nov. 28-3; fair attraction and business; plays; A Mountain Romance, Beyond Pardon, Tempest and Sunshine, Borderland, Fighting for a Throne, Arrested on Suspicion. Motion pictures 5-10. The Squaw Man 12.

DELPHOS.—GRAND (Nat H. Smith): Phenomenal Spiegel Nov. 28-3; attracted good houses. Boston Ideal Opera co. presented The Prince of Plumbing 6 to small house. Passion Play in motion pictures 7. Gladys George Stock co. 12-17. Eugene Walter's The Wolf 20.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Red Mill 2; fine co. and gave good satisfaction to H. E. Whitney Brothers male quartette, 6 (Lecture Course), pleased large house. The Man of the Hour 12. Howe's pictures 20.

HAMILTON.—SMITH'S (Tom A. Smith): St. Elmo Nov. 24 satisfied two capacity houses. Granstark 27; usual big Sunday business; good production. The High Flyers 29; large male audience. Gay Morning Glories 1. The Flaming Arrow 4. King Stock co. next.

POMEROY.—OPERA HOUSE (Reed and Watkinson): The Peerless Quartette, advertised for Nov. 25, disappointed, owing to the illness of soprano. Dr. Monroe Markley 9. Sue Hawkins 18. Daniel Boone on the Trail 22. The Man of the Hour 28.

MARION.—GRAND: This house was totally

destroyed by fire on the morning of 8, loss \$75,000; house was erected in 1898 and had a seating capacity of 1,500; no definite plans have been made for rebuilding.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. W. Wortman): Marie Stock co. opened a week's engagement 5; co. good; attendance fair. House that Jack Built 15, 16. Lyman Howe's 22. In the Bishop's Carriage 20.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Stetson's U. T. C. 1; need house; splendid attraction. The Squaw Man 2 pleased fair business. The Wolf 13. A Texas Ranger 25.

FINDLAY.—MAJESTIC (L. J. Bradford): The Red Mill 1; good attraction and business. Billy the Kid 2 pleased fair house. LaShan Lyric Players 4-21, except above dates. Stetson's U. T. C. 2; The Squaw Man 2.

TIFFIN.—GRAND OPERA HOUSE (G. F. Collins, res. mgr.): Beverly of Granstark 1 pleased a fair-sized audience. The Squaw Man 7 to good business and satisfaction.

NORWALK.—GILGER (W. A. Rosene): The Squaw Man 6 delighted large and enthusiastic audience; one of the best attractions of its character ever here.

CAMBRIDGE.—COLUMIAL (Hammond Brothers): My Wife's Family 3; failed to appear. The Merry Widow 5; fair performance; very good attendance. The Girl from Home 10.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Girl in the Taxi 1 pleased good house. Pittsburgh Orchestra 5. The Flaming Arrow 10. The Flirting Princess 18.

ELYRIA.—THEATRE (H. A. Dykeman): Stetson's U. T. C. co. 2; two performances; good business. The Red Mill 5 delighted large audience.

KENTON.—GRAND (B. H. Brick and Dr. Binckley): The Red Mill Nov. 2; crowded and well pleased house.

WAVERLY.—OPERA HOUSE (J. N. Hoffman): National Entertainment co. 8. As Told in the Hills 14.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): The Gay Morning Glories 5 delighted a large audience.

OKLAHOMA.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): A Gentleman from Mississippi Nov. 29; excellent co.; pleased good house. A Singing Cinderella 2; good co. and business. The Cow and the Moon 4; extra good co.; pleased ordinary house. The Witching Hour 6. The Newlyweds and Their Baby 9. Classmates 11. A Man's World 12. Beulah 13. My Cinderella Girl 14. Going Some 22. Just Out of College 25. Viola Allen 20.

CLAREMORE.—WINDSOR OPERA HOUSE (J. B. Young): Herald Square Stock 2. Nov. 28-3; to fair business; plays; Gladys' Revenge, North Carolina Folks, Ten Nights in a Bar-room, Classmate, American Beauty, William Macaulay in Classmates 5. Susanne La Homa 13.

BARTLESVILLE.—THEATRE (John Plim): The Smart Set 5. Goddess of Liberty 20. Golden Girl Jan. 11. Flirting Princess Feb. 18.—**ODEON** (John Thindale): Astro, the clairvoyant, 1-7; pleased good business.

SHAWNEE.—BECKER (Jno. Franning): The Smart Set Nov. 28; pleased fair business. The Cow and the Moon 5.

OREGON.

PORTLAND.

Max Figman Added to His List of Friends—Hugh Dilliman with Baker Stock.

Max Figman in Mary Jane's Pa was the attraction at the Helling week of Nov. 27, and the popular comedian has endeared himself to the Portland people more than ever. The role of Hirman Perkins is one well suited to his style. Little Dorothy Mackay gave us an equally lovable portrayal of Mary Jane. As Portia Perkins, Helen Lackey was excellent as the long-suffering, stanch, self-reliant wife of Mary Jane's Pa. The setting is picturesque and houses were good all round. Madeline Hurley was augmented by a dashing chorus of pretty girls and attractive young men; gave a most excellent performance of George M. Cohen's Forty-five Minutes from Broadway for the week opening 27. Mabel Cameron, who is now in her second week as leading woman, made many new friends. Henry Stockbridge captured every eye by his splendid portrayal of Kid Burns. Hugh Dilliman opens with the co. in the role of Tom Bennett and was well received. John Burton as Mr. Blaik, Lillian Andrews as Mrs. Purdy, Thomas MacLarnie as Daniel O'Hanlan, and Marshall Parham as the butler all appeared to most pleasing advantage, as well as Dalindy Beatrice Nichols, playing Flora Dora Dean and Mabel Bowland as Mrs. Dean. The Barber 4-10, followed by The Honor of the Family 11.

The Bungalow the offering was Via Wireless, Arthur Mathews as Somers wine the sympathy of his hearers, while Byron Bowditch succeeded in Investing Pinchay, with all the crime in the calendar. The Time, the Place and the Girl 4, followed by A Broken Idol 11.

The King of Bing Rong was the attraction at the Lyric Theatre week 28 and pleased all week. Arizona Jack 8-10.

JOHN F. LOGAN.

SALINE.—GRAND (John F. Gordan): Max Figman made good in Mary Jane's Pa Nov. 28; excellent co. and business. The Kissing Girl 28; pleased good business. Elsie's Memorial 4. Dorothy Hill 7. Columbia Stock co. 8. Y. M. O. A. B. 9. G. G. Club 12.

BAKER.—THEATRE (L. Peffer): The Time, the Place and the Girl Nov. 29; second appearance; big business; good attraction; clever co.; The Bargomaster 2; good co.; E. B. O. Sidney Drew in Billy 5.

MEDFORD.—OPERA HOUSE (Charles D. Haslerige): The Kissing Girl co. Nov. 29; good co.; pleased. R. H. O. The Volunteer Organist 2; fair house. The Dollar Mark co. 7. Queen of the Moulin Rouge Jan. 12.

PENNSYLVANIA.

SCRANTON.—LYONUM (Thomas M. Gibbons): The Blue Moon 2, 3, with matines; co. excellent, to fair business. Wanda Ladue in the title-role was easily the star of the co.; she captured the audience on her first appearance and was accorded many curtain calls. James L. McCabe as Lewellyn, John Dumont as Angus, Robert Bollett, and Clara Louis Caesar as Mrs. Lowell were excellent and merit special mention. Sheehan's Grand Opera co. in

Exposition 10. The Cat and the Fiddle 15.—**NEW ACADEMY** (J. H. Wood): The Women in the Case was the offering of the Fall Stock 8-10 to excellent business. Grace Hill as Margaret was very good; made individual hits and received numerous curtain calls; Willard Blackmore as Julian Holt, Duncan Fowlds as Attorney Thompson, and Ada Sherman as Mrs. Hunter were excellent and merit special mention. Before and After 13-17.—**COLUMBIA** (G. Nelson Testa): The Girls from Dixie in Robert's Hotel and Oh, What a Night, Nov. 21-22, co. and business excellent. Elmer Trotter and his Pennant Winners in Harum Scarum 22-23; excellent co., to good business. The Merry Maidens in Furnished Rooms and All Alone 23-25; co. and business good. Valda Lovell in Girls in An Irish Devil and On the Road 1-3; co. and business excellent; Billy Watson's Best Trick in Japan 24. The Ducklings co. in Oh, You Ladies, and A Night on the Roof 25-26; co. excellent, to good business. Frank Daniels and Blanche Martin were featured and made good; the Young Brothers, acrobats, merit special mention. The Bellickers 13-14. The Wise Guy in Society, with Edmund Hayes, and A Rosebud Garden of Girls, 13-17.—**POLY** (J. H. Docking): An excellent bill for weeks of 8, with Mason and Kaller in In and Out, scored; The Merry Widow 5; fair performance; very good attendance. The Girl from Home 10.

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Adopt this Improvement---It Means Money for You

OLD WAY Five to twenty tired musicians scratching away on their instruments, almost regardless of expression and of refined musical taste.

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James and one is always charmed by her splendid voice.

Since the destruction by fire of the Salt Palace there has been many rumors of its rebuilding, etc. The latest is that a more extensive and complete amusement park, with double the attractions, will be built. The great saucer bicycle track was not injured and will still remain a strong feature as it has always been.

C. H. JOHNSON.

LOGAN. — THATCHEB OPERA HOUSE (Batch and Wild): The Burgomaster Nov. 28 delighted large house; third visit, but the excellent co. still attracts. Madame Yew in concert pleased fair audience. Vaudeville a—ITEM: Only amateur bookings for the rest of month.

VERMONT.

ST. ALBANS. — OPERA HOUSE (L. B. Wagner): Auguste Perrin co. 5-10; good co. to see. Play: Why He Divorced Her, The Price of Honor, Amy of the Circus, The Street Singer's Barrage, The City of Revenge, On Duty, The Liar, The Soul Kiss 5.

NEWPORT. — LANE'S OPERA HOUSE (H. E. Ladd): The Paul Gilmore co. in The Mummy and the Humming Bird to a small but delighted audience. 2. The Thief 12. The Soul Kiss 25.

BALTIMORE. — OPERA HOUSE (John E. Hoban, rec. mgr.); Al Martin's U. T. C. 6; to fair house. Alias Jimmie Valentine 15.

SHATTLESBORO. — AUDITORIUM (George E. Felt): Reuben in New York 2; fair house. Toby Lyons 10.

VIRGINIA.

RICHMOND. — ACADEMY (Leo Wise): Voel's Minstrels 1 failed to please. Ethel Barrymore in Mid-Channel 2, 3 to big business. The Arcadians 9, 10. The Country Boy 12, 18.

ABINGDON. (J. McKeon): The Lion and the Mouse 5-10; pleased good business. Rosalind at Red Gate 12-17.

COLONIAL. (E. P. Lyons): Bill 5-10; Micromus and Summers, Clement and Ethel, Brown and Farlaireau, and pictures to capacity.

ROANOKE. — ACADEMY (Tom Spencer): Starry Players Nov. 25-26 pleased nice business.

CHARLOTTESVILLE. (C. G. Galt): The Country Boy 15.

JEFFERSON. (J. Schwartz): Sister, Marie and Darrell, Bill Held, Ed., and Nettie Massie 5-7; fair to good business. Bushy and Williams, Hinds and LeClair 8-10.

STAUNTON. — BEVERLEY (Barkman and Shultz): The Five Mouse Nov. 20; good business and performance. Rosalind at Red Gate 10.

PETERSBURG. — ACADEMY (Dan Ross): Vogel's Minstrels Nov. 30; pleased fair house.

WASHINGTON.

SPokane.

Ralph Bell Made Good Impression—Theatrical Gossip and Personal Mention

Our New Minister played to a fair sized audience at the Auditorium 1. Florence Roberts and Thurlow Bergen in The Nigger 4-6. The Prince of Pilsen 8-10. Eileen Terry 15. Chinatown Mystery 16, 17. The Honeymoon Trail 23, 24. The Chocolate Soldier 25-29. Maxine Elliott 30, 31.

The Baker Stock co. played to large sized audiences at the Spokane in The Barrier the week of Nov. 27. Ralph Bell in the role of Napoleon Bonaparte carried off the honors. Franklin Underwood as Captain Burriel and Frances Chapman as Nedra made the most of their respective roles. The balance of the co. was well cast.

George Lydecker

Address, Green Room Club, N. Y.

Under Southern Skies is underlined for the week of 4.

Harry G. Hayward, manager of the Auditorium, is the recipient of a gift from Mrs. F. Lewis Clarke, of Spokane, niece of the late "Billy" Florence, comedian, that will enrich his collection of theatrical treasures to an import degree. The article is a silver and enamored match case carried for many years by W. J. Florence, and the case was a fac-simile of the actor's signature engraved on it.

The Schubert Club made a creditable showing at its initial appearance at the Auditorium 2. A good programme was rendered and the audience well pleased. The concert was given for the benefit of the Associated Charities.

Benjamin Horning has resigned as stage-manager of the Baker Stock co. playing at the Spokane, and will leave shortly for Los Angeles. Franklin Underwood and Edward Lawrence are now looking after the staging of the plays.

Spokane society girls are putting forth every effort to make the vaudeville performance, to be given in the Auditorium 3, for the benefit of the Associated Charities, a success.

The Utopia Opera House, at Bonner's Ferry, Idaho, northeast of Spokane, has been remodeled and the stage enlarged, making it a most convenient little playhouse.

"Klaw and Erlanger will not book any attractions at the new American Music Hall in Spokane," stated Manager Charles Muehlan, of that theatre, thus denying the rumor that stars of the large theatrical syndicate would appear at the recently completed house. "The Morris people are working to organize a circuit, and in the near future some definite results as to what will play at the hall will be announced. The lease on the local house is still held by the Morris people."

Jack Avery and Laura Adams, who were favorites when playing in Spokane with the Jessie Shireen Stock co., will be seen at a local theatre next week in a sketch. When Married People Marry.

John P. Paden, who is interested in a new theatrical enterprise in Spokane, and Dolly Mar Maples were married 26 by Justice S. C. Hyde. The couple will take a short trip to the coast, after which they will return to Spokane to reside. Mrs. Paden, who has dramatic talent, may later be seen in his theatre.

W. S. MCREA.

SEATTLE.

The Prince of Pilsen, A Broken Idol, and Some Creditable Stock Offerings.

At the Moore the attraction was The Prince of Pilsen Nov 27-3; matinées 80 and 3, which drew medium and large houses. The work of the excellent co. elicited enthusiastic applause. In the cast were Frances Cameron, Olive North, Vera Blair Stanley, Lillian Lawson, Dorothy Delmore, Florence Mackie, Edward More in the title-role, Jess Dandy, Iver Anderson, Walter Catlett and other talent. Seattle Symphony Orchestra's concert, matinée 4. Eileen Terry 7. Local 8 and 10. Dark 5, 6 and 9.

A Broken Idol 27-8 at the Grand amused and entertained medium and large audiences. In the cast were Perle Barr, Dorothy Gray, Edith De Valmiera, Don A. Macmillan, Dan Russell, Marie Dowey and others, who showed their skill and ability to good advantage. Local 5, 6. Dark 4 and 7-10.

At the Seattle the offering of the Baker Stock co. was The House of a Thousand Candies 27-8, matinées 27, 30 and 3, presented in the efficient manner characteristic of the co. Ethel Clinton as leading woman displayed her usual skill and cleverness, while Frank Demuthone, who has hitherto been playing in the heavy roles, acquitted himself well as leading man. Joseph Galbraith as Bates gave an excellent portrayal of the part. Fay Bainter, Marie Baker, Earl D. Dwire, J. Frank Bruce, Tommy Williams and others appeared in the cast. Charley Lee, unit 4-10.

Qui Vadis 27-8 at the Alhambra was presented by the Russell and Drew Stock co. in a creditable manner before audiences ranging from small to large. Edward Kellie as Nero gave a clever portrayal of the part. Claire Sinclair as Pompey sustained the role with effect. In the cast were Elizabeth Hale, Eva Earle French, O. M. Williamson, George Webb, Frank H. Woodward and others. U. T. C. 4-10.

At the Lois, The Del. S. Lawrence Players gave a good presentation of St. Elmo 27-8 before audiences averaging good business. Jane Vivian Kelton, Clara Beyers, Daisy D'Avra, Mr. Lawrence in the title part, Philip Sheftel, Norval McGregor and others, contributed to the success of the performances. Jess of the Bar "Z" Ranch 4-10.

The management of the Moore, for the convenience of patrons making reservations by telephone, has inaugurated a motorcycle service.

BENJAMIN F. MESSEMER.

ELLENBURG. — THEATRE (H. S. Ellwood): A Broken Idol Nov. 26; fair house. Leading woman ill; pleasing novelties. Our New Minister 28; poor house.

TACOMA. — TACOMA: Madame X 1, 2: fair business; should have been better; co. good.

WEST VIRGINIA.

PARKERSBURG. — AUDITORIUM (W. E. Kenney): Kreyer Sisters Stock co. 5-9; very good co. and business. Plays first half week: Little Miss Nobody, From Rags to Riches, The Two Orphans, A Broken Heart, and That Girl of Mine. Merry Widow 7; delighted good house. The Gay Morning Glories 12. A Texas Ranger 15. Polly of the Circus 16.—CAMDEN (W. A. Barrett): Mysterious Edna, George Sinclair and the Three Percy Sisters, the Great Milliards 5-7 to good houses. The Garryowen Jugglers, Neilson and Bohmstedt, Bruce and Gordon, and Marie Snowden 8-10.—HIPPODROME (Ed. Fleishle): George Barron, Murphy and Hally, Armstrong, Brown and co., and the Rose Harris Twins 5-7; good business; the Harris Twins made a big hit. Tommy Donnelly's Minstrels 8-10.

WHEELING. — COURT (E. L. Moore): Thomas Jefferson 2-5; fair business. The Other Fellow, Richard Carle 9-10. Girl of My Dreams 16. Billie Burke 18.—VIRGINIA (Charles A. Weinstock): Thurston 5-7; good business. Joe Vokes 15-17.—TOMOLI (H. W. Rogers): Dainty Paras Girls 5-10; S. H. O. Rogers 15.

BLUESFIELD. — ELKS' OPERA HOUSE (S. H. Jolliffe): The Starkey Players 5-7; pleased good business. Rosalind at Red Gate 8. Blue Mouse 10. Al. Field's Minstrels 12.

CHARLESTON. — BURLEW (N. S. Burlew): The Blue Mouse 5; pleased good business. King of Tramps 7. Morning Glories 9. Flirting Princess 10.

WESTON. — CAMDEN OPERA HOUSE (Guy

Fortune Hunter 9. Traveling Salesman 15. Ariosa 17. Kissing Girl 27.

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CANADA.
TORONTO.

Grace Van Studdiford Well Received—Enthusiastic Welcome to Raymond Hitchcock.

Grace Van Studdiford in A Bridal Trip appeared at the Royal Alexandra and was received with much enthusiasm. The Little Damones 5-10.

Raymond Hitchcock was at the Princess in The Man Who Owns Broadway. His reception was enthusiastic to say the least. Flora Babette in the part of Sylvia Bridwell showed an animation and candor that pleased. The role of the adventuress was well filled by Mildred Maine, who possesses a very pleasing voice. Maude Adams in What Every Woman Knows 5-10.

At the Grand Opera House the feature for the week was The White Squaw, a melodrama of Western life that seemed to please the good attendance during the week. The individual parts were well taken.

The bill at Shea's was replete with many good features, among which were Jack Connolly and Margaret Webb in A Stormy Finish, a decidedly humorous sketch. Howard and North made their reappearance in Back to Wellington, which is as pleasing as ever. The Three Kratons are good with their hoops, doing some very clever stunts. The picture of Dorian Gray as Hamlet was well done.

There is a good vaudeville bill at the Crystal this week, first honors going to Toney and Norman. These jovial entertainers are a merry combination which would be hard to beat. The combination was rather disappointing in effect, but Tempier Saxe played the part of the artist very well. The settings are very elaborate. Big, Sully and Scott, comedians and acrobats; Bill Adair in songs, and the Four Heirs made good impressions.

E. CHESTER IRONSIDE.

MONTRÉAL.

Madame Ferabini Scored Another Success—L. N. Parker's Pomander Walk to Be Produced.

The sixth week of the grand opera season opened 5 with Cavalleria Rusticana and I'Pariacci. Both as an actress and a singer Madame Ferabini again scored an emphatic success as Santuzza. Colombe appeared as Turidu and did good work. The other parts were satisfactorily rendered by Mlle. Barnholdt, M. Duccasse. In Pagliacci good work was done by Signor Tover, Mlle. Koelling, and Miss Buck. A number of the favorite operas will be given during the week.

Billy is the attraction at the Princess. Sidney Drew is at the head of the co. and gives an excellent performance. Gladys Drew, Inez Plummer, and Blanche Mount do good work. First production on any stage of L. N. Parker's new play, Pomander Walk, 12-17.

At the Orpheum there is a good bill, with a number of amusing and entertaining features. Master Gabriel in Little Tommy Tucker acted in his presentation of that small boy's adventures with his dog Misty. George H. Blane and T. H. Davis made a hit in Nerves. The Fakir and the Lady, Charles Montrell, Beth Tate, George Austin Moor, and some good pictures go to make up an all-round satisfactory bill.

George Ohnet's Contessina Sarah is the bill at the National, with Claude Bitter, Germaine Veary, Lombard, and Scheller in the leading roles.

The World of Pleasure at the Royal is an attraction above the average, well staged and costumed. Fox and Stewart made things lively, and Eva Muir, Fay Tunis, and Dorothy Mar are soon to advantage.

There is a good bill of vaudeville and pictures at the Francais, in which are included some clever sketches. W. A. TREMAYNE.

LONDON, ONT.—OPERA HOUSE (John R. Miklinnicki): Jessie Macphail Concert co. 1 pleased fair business. The Little Damones 3; drew good attendance both matinee and night and proved one of the daintiest and best acted plays seen here for a long time, and a return engagement would be welcomed. Grace Van Studdiford in The Bridal Trip 5; good business and satisfaction. Mrs. Philip Snowden, of London, England, will lecture on Mother of Parliaments 7. This Woman and this Man 10. Maude Adams in What Every Woman Knows

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Fortune Hunter 9. Traveling Salesman 15. Ariosa 17. Kissing Girl 27.

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12. The Call of the Wild 12. Madame Marcella Sembrich 14. The Thief 15. Gertrude Elliott in The Dawn of a To-morrow 16.
OTTAWA, ONT.—RUSSELL (P. Gormas): Call of the Wild 2; good business. Billy 3 pleased large audience. The Wolf 9. The Dawn of a To-morrow 12, 13.—DOMINION (Gen. S. Greenleaf): Edwards Davis and co., Chadwick, Wm. W., May Simon, Harry Musical Hodges, Alpin Troupe, Harry Tandy and motion pictures are filling the house at each performance 5-10.—FAMILY: Vaudeville and pictures 6-10 is very big business.—GRAND: Vaudeville and pictures 6-10; good business.
BRANTFORD, ONT.—OPERA HOUSE (P. G. Johnson): White Squaw Nov. 24 to poor business. The Little Damoisel 2 to fair business and appreciation. This Woman and This Man 6 to poor business. The Call of the Wild 5. Grace Van Studdiford 12. The Thief 13. Sidney Drew in Billy 10.
KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Little Damoisel Nov. 30 to a large and appreciative audience. The Call of the Wild 8 satisfied good house. Barbara Tenant 5. Albert Chevalier 6. The White Squaw 10. Billie 12. Gertrude Elliott 14.

SHIRLEY BROOKS, QUEBEC (Clement (W. A. Tipper): The Burke-Bridgeman Stock co. 1. repertoire Nov. 28-30; good co.; fair business. The Mummy and the Humming Bird 7. The Third Degree 20. The Soul Kiss 20.
BELLEVILLE, ONT.—FAMILY (J. Hassard): Franklin Woodruff in The Call of the Wild 5 pleased fair business. Barbara Tenant 5. Grace Van Studdiford in The Bridal Trip 18.
ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Pearl of Savoy, by local amateurs, Nov. 30-31; drew large patronage. Pictures and songs 6, 8, in aid of Anti-Tuberculosis Society.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): This Woman and This Man 8; pleased fair house. Ita and fine vaudeville co. drawing big houses balance week. The Call of the Wild 12.

NEWFOUNDLAND.

ST. JOHN'S.

Plenty of Entertainment in "Ye Ancient Country"—Business Not Up to Standard.

There is a variety of entertainment here, but the patronage has not been commensurate with the quality of the various amusements.

At the T. A. Hall The Octoroon was staged in a poorly amateur way. 5. Although amateur work was contributed by T. P. O'Neill, Mr. Scudde and G. F. Power as the evening Roskin. Joe Murphy's famous old Irish romantic drama, Sean Rhu, was produced 8 and the co-handled the respective roles in a most creditable manner. P. F. Moore in the title-role being simply immense, while T. P. Hall and Miss M. Vigners were well up to the mark.

The Casino, with a capacity of 1,450, recently opened, is one of the finest theatres in this city. The exterior decorations are of a superior order, and the general management of J. J. O'Grady, a well-known local stock actor, calls for special comment. J. O'Neill Farrell, baritone of Detroit, Mich., is singing illustrated songs at this house with fine effect. The policy of the theatre will be moving pictures and pictorial illustrations.

Joseph Snasel, with a unique entertainment of song, monologue and lecture, attracted large audiences at the College Hall 7, 8. The lecture portion of the bill was a farce and excited un-suppressed mirth among the audiences. His impersonations, however, were quite acceptable.

The Nickel Theatre, with Alfred Normandin as headliner, is doing a steady and continuous business, while the Star, which is running vaudeville and pictures, Rooney and Walsh being the feature act, is somewhat below par, and the attendance is in proportion.

A sacred concert was held at the B. I. S. Hall 4 in aid of the Catholic Cadet Corps, those contributing being Alfred Normandin, Prof. Charles Hutton, Arthur Bulley, Minnie Fitzpatrick, Gertrude Strang, and Alice Bates.

LEO G. MURPHY.

DATES AHEAD

Managers and agents of traveling companies and correspondents are advised that this "Report" closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Butte, III., 14. Walnut 15. Tolosa 16. Roanoke 17.

ADAMS, MAUDIE (Charles Frohman, mgr.): Rochester, N. Y., 16, 17.

ALIAS JIMMY VALENTINE (Lieber and Co., mgrs.): Burlington, Vt., 14. Barre 15. Brattleboro 16. Bennington 17.

ARISTOCRATIC TRAMP: Bush Center, Kan., 14.

ARIZONA (O. A. Williams, mgr.): Ft. Collins, Colo., 14. Greeley 15. Cheyenne, Wyo., 16. Lorain 17. Kearney, Neb., 19. Grand Island 20. Fremont 21. Des Moines, Ia., 22-24.

AS THE SUN WENT DOWN (Arthur C. Alison, mgr.): Memphis, Tenn., 11-17. Nashville 18-24.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Greenfield, O., 14. Sabina 15. Jamestown 16. Xenia 17. Washington Court House 19. Lancaster 20.

AT THE MERCY OF TIBERIUS (Glaser and Starr, mgrs.): Birmingham, Ala., 11-17. Memphis, Tenn., 18-24.

AT THE OLD CROSS ROADS (Arthur C. Alison, mgr.): Norfolk, Va., 12-17. Richmond 19-24.

AVIATOR (The Cohan and Harris, mgrs.): New York city Dec. 8—Indefinite.

BABY MINN (Wm. A. Brady, mgr.): New York City Aug. 25—Indefinite.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Chicago, Ill., Nov. 20—Indefinite.

BARRYMORE, MABEL (Charles Frohman, mgr.): Merrimac, N. Y., 12-17.

BATES, BLANCHE (David Belasco, mgr.): New York City Nov. 15—Indefinite.

BERNARDUT, SARAH (W. F. Connor, mgr.): New York City 5-24.

BEVERLY (Eastern): Delamater and Norris, mgrs.: Dayton, O., 13-14. Akron 15-17. Youngstown 19-21. Wheeling, W. Va., 22-24.

BEVERLY (Western): Delameter and Norris, mgrs.: Logansport, Ind., 14. Kokomo 15. Frankfort 16. Crawfordville 17. Terre Haute 18. Shelbyville 19. Columbus 20. Greensburg 21. Madison 22. Evansville 23. 24.

BILLY THE KID (F. R. Headley, mgr.): Detroit, Mich., 11-17. Cleveland, O., 18-24.

BLANEY, HARRY CLAY (Henry Pierson, mgr.): Minneapolis, Minn., 11-17. Chicago, Ill., 18-21.

BLUE BIRD (Winthrop Ames, director): New York City Oct. 1—Indefinite.

BLUE MOUSE (E. J. Carpenter, prop.): Bristol, Tenn., 14. Johnson City 15. Greenville 16. Morrisville 17. Middleboro, Ky., 18.

BREWSTER'S MILLIONS (Al. Rich, mgr.): St. Paul, Minn., 11-17. Minneapolis 18-24.

CAMPBELL, MISS PATRICK (Charles Frohman, mgr.): Philadelphia, Pa., 12-17. New York City.

CARREY, MARY (G. Kingston, mgr.): Washington Court House, O., 14. Lawrenceburg, Ind., 15. Brownstown 17.

CARTER, MRS. LESLIE (John Cort, mgr.): New York City Nov. 22—Indefinite.

CHECKERS (Stair and Havlin, mgrs.): Kansas City, Mo., 11-17. St. Joseph 18-21.

CHEVALIER, ALBERT (Lieber and Co., mgrs.): New York City Dec. 22—Indefinite.

CITY, THE (Mease, Shubert, mgrs.): Chicago, Ill., Nov. 6-Dec. 24.

CLARKE, FREDERIC (G. Crograve, mgr.): Port Arthur, Ont., 14, 15. Ft. Williams 16, 17.

COLLIES, WILLIAM (Low Fields, mgr.): New York City Nov. 22—Indefinite.

COMMUTERS (Henry B. Harris, mgr.): New York City Aug. 15—Indefinite.

COMMUTERS (Co. B: Henry B. Harris, mgr.): Chicago, Ill., Oct. 15—Indefinite.

COUNTIES, CATHERINE (Star and Hamlin, mgrs.): Philadelphia, Pa., 12-17.

COUNTRY BOY (Henry B. Harris, mgr.): New York City Aug. 29—Indefinite.

COUNTY SHERIFF (O. E. Wee, mgr.): Berlin, Pa., 14. Meyersdale 15. Somerset 16. Johnstown 17. Akron, O., 19-21. Youngstown 22-24.

DANIEL BOONE ON THE TRAIL (Master): Ben H. Howe, mgr.): Parkersburg, W. Va., 14. Portsmouth, O., 15. St. Marys 16. Bellairs 17. Sistersville, W. Va., 19. Middleport, O., 20. Gallipolis 21. Ravenna 22. Gloucester 23. New Straitsville 24.

DANIEL BOONE ON THE TRAIL (Western): S. A. Mitchell, mgr.): Pierre, S. D., 14. Mount 15. Iroquois 16. Hilton 17. Ironwood, Ia., 19. George 20. Rock Rapids 21. Sheldon 22.

DEEP PURPLE (Lieber and Co., mgrs.): Chicago, Ill., Oct. 8—Indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyle, mgr.): Milwaukee, Wis., 11-17. St. Paul, Minn., 18-24.

DIXIE, HENRY E. (Wm. A. Brady, mgr.): Pittsburgh, Pa., 13-17.

DODGE, SANFORD (E. S. Ford, mgr.): Kamloops, B. C., 14, 15. Kelowna 16, 17.

DODSON, J. E. (Cohan and Harris, mgrs.): Washington, D. C., 12-17. Baltimore, Md., 18-34.

DONALDSOHN, ARTHUR (Gus Hill, mgr.): Birmingham, Ala., 12-17. Atlanta, Ga., 19-24.

DRAW, JOHN (Charles Frohman, mgr.): Pittsburgh, Pa., 12-17.

DUFFING (Washington, D. C., 12-17. New York City 19—Indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): St. Paul, Minn., 11-14. Minneapolis 15-17.

ELI AND JANE (Harry Green, mgr.): Arkansas City, Ark., 15. Lake Village 16. Crosscut 17. Bastrop, La., 21. Monroe 22. Delhi 23.

ELLIOTT, MAXINE (George J. Appleton, mgr.): St. Paul, Minn., 12-14.

FERGUSON, ELSIE (Henry B. Harris, mgr.): New York City Dec. 5—Indefinite.

FIGMAN, MAX (John Cort, mgr.): Seattle, Wash., 11-24.

FIRING LINE (Delameter and Norris, mgrs.): Syracuse, N. Y., 12-14. Rochester 15-17. Philadelphia, Pa., 19-24.

FLAMING ARROW (E. F. Kruger, mgr.): Denver, O., 14. Kenton 19.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Brooklyn, N. Y., 5-24.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Denver, Colo., 12-24.

FOURTH ESTATE (Lieber and Co., mgrs.): New York City 12-17.

GAMBLERS (Authors' Producing Co., mgrs.): New York City Oct. 31—Indefinite.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York City Sept. 19—Indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): New York City 5-31.

GIRL AND THE RANGER (Frank P. Probst, mgr.): Oklahoma City, Okla., 14. Ada 15. Holden 16. Okmulgee 17. Kiowa 18.

GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): Tulsa Springs, Tex., 14. Greenville 15. Terrell 16. Ennis 17. Waxahachie 18. Ft. Worth 20. Corsicana 21. Mexia 22. Bryant 23. Makin 24.

GIRL FROM THE U. S. A. (Eastern: Harry Scott, mgr.): Walden, N. Y., 14. Saugerties 15. Pittsfield, Mass., 17. Winsted, Conn., 19.

GIRL FROM THE U. S. A. (Southern: Harry Scott, mgr.): Sandersville, Ga., 14. Sparta 15. Madison 16. Winder 17. Griffin 19. Newman 20. Gainesville 22. Athens 24.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Salisbury, Md., 14. Crisfield 15. Dover, Del., 16. Norristown, Pa., 26.

GLASHER, VAUGHAN (Vaughan Glasser, mgr.): St. Louis, Mo., 11-17. Indianapolis, Ind., 18-34.

GRAUSTARK (Central: Baker and Castle, mgrs.): Plymouth, Mass., 14. Taunton 15. Fall River 16-17. Putnam, Conn., 19. Southbridge, Mass., 20.

GRAUSTARK (Western: Baker and Castle, mgrs.): Denver, Colo., 11-17. Sterling 18. Central City, Colo., 19. Colorado 21. Norfolk 22. Sioux City, Ia., 23. Vermillion, S. D., 23. Yankton 24.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Macon, Ga., 14. Moberly 15. Sedalia 16. Warrensburg 17. Carthage 19. Aurora 20. Vinita, Okla., 21. Tulsa 22. Perry 23. Said 24. El Reno 25. Guthrie 26.

HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): St. Paul, Minn., 15-17.

HAVOC, THE (Henry Miller, mgr.): Washington, D. C., 19-24.

HELLO, BILL (Frank Mahara, mgr.): Kirkville, Mo., 14. Atlanta 15. Brookfield 16. Morehead 17.

HER ONE FALSE STEP (Elliott and Allison, mgrs.): Beaver Falls, Pa., 14. Toronto, O., 15. Cadas 16. New Concord 17. Unionville 18. Pleasant City 20. Cambridge 22. Okarcheville 23. Circleville 24. Springfield 25. 26.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Louisville, Ky., 12-14. St. Louis, Mo., 15-24.

HODGE, WILLIAM (Lieber and Co., mgrs.): Philadelphia, Pa., Nov. 14—Indefinite.

HOUSE OF A THOUSAND CANDLES (Sam Allen, mgr.): Princeton, Ky., 14. Madisonville 15. Henderson 16. Owensboro 17. Vincennes, Ind., 18. Washington 20.

HOUSE OF A THOUSAND CANDLES (Co. A: Bowland and Gaskell's): Spearfish, S. D., 15. Lead 16. Belle Fourche 16. Rapid City 17.

HOUSE OF A THOUSAND CANDLES (Co. B: Bowland and Gaskell, prop.): Calvert, Tex., 17.



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14. **Bearce**, 15. **Groveson**, 16. **Nacogdoches**, 17. **Galveston**, 16. **Lafkin**, 16. **Livingston**, 20. **Beaufort**, 21. **Port Arthur**, 22. **Lake Charles**, La., 22. **Jenkins**, 24. **La Fayette**, 20. **Crowley**, 22. **HOUSE WITH THE GREEN SHUTTERS**: **Washington**, D. C., 18-19. **HUMAN HEARTS** (Northern; C. R. Eno's): **Buccino**, 11. **E. T.**, 18-19. **Syracuse**, 18-19. **HUMAN HEARTS** (Southern; C. R. Eno's): **Jacksonville**, Fla., 18-19. **Palafox**, 19. **Deland**, 19-20. **Chicago**, 19-20. **Illington**, MARGARET (Edward W. Elmer): **Importance of Being Earnest** (Charles Frohman, mgr.): **New York city** Nov. 14-18. **IN THE BISHOP'S CARRIAGE** (Baker and Co. stars): **Mansfield**, Mich., 14. **Ladington**, 15. **Hig Rapids**, 16. **Muskegon**, 17. **Battle Creek**, 18. **Kalamazoo**, 19. **Dowagiac**, 20. **Benton Harbor**, 21. **Elkhart**, Ind., 22. **Geodesic**, 23. **Lapeer**, 24. **Michigan City**, 25. **South Bend**, 26. **SHWIN, MAY** (Wm. A. Brady, mgr.): **New York city** Nov. 7-Dec. 17. **SHATHMOR**, MARGARET (David Belasco, mgr.): **St. Louis**, Mo., 11-17. **JEFFERSON, THOMAS** (Walter N. Lawrence, mgr.): **Apison**, Wis., 14. **Green Bay**, 15. **KIDNAPPED FOR A MILLION** (Eugene Barry, mgr.): **Indy.**, 14. **Lebanon**, 15. **Sherrill**, 16. **Fairborn**, 17. **Light Eternal** (Alice Star and Havila, Mrs.): **Cleveland**, Ohio, 18-19. **LILY, THE** (David Belasco, mgr.): **Newark**, N. J., 18-19. **LION AND THE MOUSE** (Henry B. Harris, mgr.): **Atlanta**, Ga., 12-17. **LOST TRAIL** (Willis Amusement Co., mgr.): **Kansas City**, Mo., 18-24. **MACAULEY, WILLIAM** (Jas. A. Fein, mgr.): **Arkansas**, Okla., 14. **Denton**, Tex., 15. **Demarest**, 16. **Ft. Worth**, 17. **Dallas**, 18. **MADAME X** (Eastern; Henry W. Savage, mgr.): **Boston**, Mass., 18-Jan. 7. **MADAME X** (Southern; Henry W. Savage, mgr.): **Jackson**, Tenn., 18. **Clarksville**, 19. **Nashville**, 18. **Huntsville**, Ala., 19. **Chattanooga**, Tenn., 20. **St. Louis**, 21. **MADAME X** (Western; Henry W. Savage, mgr.): **San Francisco**, Calif., 11-24. **SACRAMENTO**, 25. **MAILORY, CLIFTON** (D. H. Cook, mgr.): **Richmond**, Va., 18. **Randolph**, 18. **SL**, 19. **Johnsbury**, 19. **MAN OF THE HOUR**: **Paducah**, Ky., 18. **MAN ON THE BOX** (F. E. Truesdale, mgr.): **Louisville**, Ky., 18. **Taylorville**, Ill., 18. **Bloomington**, Ill., 19. **MAN ON THE BOX** (Co. C; **Truesdale** Birth. Co., mgr.): **Ida Grove**, 18. **Lake City**, 19. **Minneapolis**, 18. **Mansfield**, 19. **MAN ON THE BOX** (O. L. Lawrence, mgr.): **Montgomery**, 18. **Macon**, 18. **Havana**, 19. **MELVILLE, ROSE** (J. B. Sterling, mgr.): **Des Moines**, Ia., 11-18. **Lincoln**, 18. **Topeka**, 19. **St. Joseph**, Mo., 17. **Kansas City**, 18. **MILLION AND BOUCLE** (Harry Borden, mgr.): **Scranton**, Pa., 14. **Mt. Pleasant**, 15. **Williamsburg**, 16. **Morganstown**, W. Va., 17. **MINISTER'S SWETHART** (D. Altman, mgr.): **Overland**, Okla., 18-17. **MISSOURI GIRL** (Merle H. Norton, mgr.): **Pittsburgh**, Pa., 14. **Barberton**, 15. **Clearfield**, 16. **St. Marys**, 15. **Mt. Jewett**, 16. **Ashtabula**, 17. **Winterset**, 18. **Addison**, N. Y., 18. **Waverly**, 19. **West Seneca**, 20. **MISSOURI GIRL** (Eastern; F. W. Richardson, mgr.): **Harrisburg**, Ill., 18. **Midvale**, 18. **City of St. Louis**, 18. **Mansfield**, 19. **MAN ON THE BOX** (O. L. Lawrence, mgr.): **Montgomery**, 18. **Macon**, 18. **Havana**, 19. **MILLVILLE, ROSE** (J. B. Sterling, mgr.): **Des Moines**, Ia., 11-18. **Lincoln**, 18. **Topeka**, 19. **St. Joseph**, Mo., 17. **Kansas City**, 18. **MILLION AND BOUCLE** (Harry Borden, mgr.): **Harrisburg**, Ill., 18. **Midvale**, 18. **City of St. Louis**, 18. **Mansfield**, 19. **MAN ON THE BOX** (O. L. Lawrence, mgr.): **Montgomery**, 18. **Chicago**, Ill., 11-17. **MINISTER'S SWETHART** (William A. Brady, mgr.): **New Haven**, Conn., 18-17. **MISSOURI GIRL** (Merle H. Norton, mgr.): **Pittsburgh**, Pa., 14. **Barberton**, 15. **Clearfield**, 16. **St. Marys**, 15. **Mt. Jewett**, 16. **Ashtabula**, 17. **Winterset**, 18. **Addison**, N. Y., 18. **Waverly**, 19. **West Seneca**, 20. **MISSOURI GIRL** (Eastern; F. W. Richardson, mgr.): **Harrisburg**, Ill., 18. **Midvale**, 18. **City of St. Louis**, 18. **Mansfield**, 19. **MAN ON THE BOX** (O. L. Lawrence, mgr.): **Montgomery**, 18. **Chicago**, Ill., 11-17. **MINISTER'S SWETHART** (Frederic Thompson, mgr.): **Altoona**, Pa., 14. **Johnstown**, 15. **Baltimore**, Md., 14-15. **PORT OF MISSING MEN** (Boiland and Gaskell, mgrs.): **Newark**, N. J., 12-17. **Baltimore**, Md., 18-19. **PORT, GUY BATES** (Wm. A. Brady, Ltd.): **St. Louis**, Mo., 11-17. **POINTER, BULAH** (Harr. J. Jackson, mgr.): **Chicago**, Ill., 18-19. **CHATTANOOGA OR SUNNYBROOK FARM** (Klaw and Erlanger, mgrs.): **New York city** Oct. 8. **ROBERTSON, FORBES** (Messrs. Shubert, mgrs.): **Boston**, Mass., 8-18. **ROBALING AT THE RED GATE** (Western; Gaskell-MacVitty-Carterette Co., mgrs.): **Detroit**, Mich., 14. **Alexandria**, 15. **Fergus Falls**, 16. **Wahpeton**, N. Dak., 17. **Watertown**, S. Dak., 18. **Brookings**, 19. **Burntwood**, 20. **ROBARY** (Rowland and Clifford, mgrs.): **Jack-
son**, Mich., 14. **Grand Rapids**, 15-17. **Detroit**, 18-19. **ROBARY** (Rowland and Clifford, Inc., mgrs.): **Providence**, R. I., 12-17. **ROBARY** (Rowland and Clifford, Inc., mgrs.): **Providence**, R. I., 18-19. **ROYAL SLAVE** (George H. Webb, mgr.): **Baltimore**, Md., 14. **Primrose**, 15. **Rock Springs**, 16. **Laramie**, 17. **Chatworth**, 18. **Akron**, 19. **Orange City**, 20. **Paulina**, 21. **Alton**, 20. **Spokane**, 22. **Sierra Lake**, 23. **Cherokee**, 24. **ROYAL SLAVE** (Eastern; J. M. Jacobs, mgr.): **Phoenixville**, Pa., 14. **Ocosteville**, 15. **York**, 16. **Lancaster**, 16. **Gettysburg**, 16. **Hanover**, 17. **Chambersburg**, 18. **Reading**, 19. **Mahanoy City**, 20. **South Bethlehem**, 21. **URRIELL, ANNIE** (Charles Frohman, mgr.): **New York city** Dec. 20. **Indefinite**. **URRIELL, LILLIAN** (Joseph Brooks, mgr.): **San Jose**, Calif., 15. **Oakland**, 15-17. **Fresno**, 18. **Redlands**, 19. **San Diego**, 20. **Los Angeles**, 21. **San Joaquin**, 22. **Grand Rapids**, 23. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Los Angeles**, 24. **Great Falls**, 25. **Helena**, 26. **Billings**, 27. **Spokane**, 28. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 29. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 30. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 31. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 32. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 33. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 34. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 35. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 36. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 37. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 38. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 39. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 40. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 41. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 42. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 43. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 44. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 45. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 46. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 47. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 48. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 49. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 50. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 51. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 52. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 53. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 54. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 55. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 56. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 57. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 58. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 59. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 60. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 61. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 62. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 63. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 64. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 65. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 66. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 67. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 68. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 69. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 70. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 71. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 72. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 73. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 74. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 75. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 76. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 77. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 78. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 79. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 80. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 81. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 82. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 83. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 84. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 85. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 86. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 87. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 88. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 89. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 90. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 91. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 92. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 93. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 94. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 95. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 96. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 97. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 98. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 99. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 100. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 101. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 102. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 103. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 104. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 105. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 106. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 107. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 108. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 109. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 110. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 111. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 112. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 113. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 114. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 115. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 116. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 117. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 118. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 119. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 120. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 121. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 122. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 123. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 124. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 125. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 126. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 127. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 128. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 129. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 130. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 131. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 132. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 133. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 134. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 135. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 136. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 137. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 138. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 139. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 140. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 141. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 142. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 143. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 144. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 145. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 146. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 147. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 148. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 149. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 150. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 151. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 152. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 153. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 154. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 155. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 156. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 157. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 158. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 159. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 160. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 161. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 162. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 163. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 164. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 165. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 166. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 167. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 168. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 169. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 170. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 171. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 172. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 173. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 174. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 175. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 176. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 177. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 178. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 179. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 180. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 181. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 182. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 183. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 184. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 185. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 186. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 187. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 188. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 189. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 190. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 191. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 192. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 193. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 194. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 195. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 196. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 197. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 198. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 199. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 200. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 201. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 202. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 203. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 204. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 205. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 206. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 207. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 208. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 209. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 210. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 211. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 212. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 213. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 214. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 215. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 216. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 217. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 218. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 219. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 220. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 221. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 222. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 223. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 224. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 225. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 226. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 227. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Portland**, Ore., 228. **Indefinite**. **URRIELL, ANNIE** (Charles Frohman, mgr.): **Seattle**, 229. **URRIELL, ANNIE** (Charles Frohman, mgr.):

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

It appears that *The Billboard*, an amusement paper of prominence, in announcing that it is about to take up the reviewing of motion picture films, indulges in the fiction that it is opening up a new field, filling a long-felt want, and leading the way for its contemporaries. By inference it accuses the film reviews in other papers of being prejudiced or of no value. It proposes to remedy all this by reviewing and criticizing the pictures as they should be. As *THE MIRROR* is generally credited with being at the head of the film reviewing papers, and as it was the first one to adopt this policy, there might be ground for just resentment at the implied slur conveyed by its contemporary's flamboyant and somewhat churlish claims. But let it pass. *The Billboard* is deluding only itself, and something must be allowed for the claim-it-all tendency that has crept into American journalism largely by way of the yellow route. If *The Billboard*, after lagging behind for three years, has suddenly opened its eyes and discovered the real value and importance of motion pictures as a branch of literature and art, it is a matter for general congratulation, and if in its long belated entry into the film reviewing field its criticisms shall prove to be anything like as good as it boasts they will be, it will then become a matter for still further gratification. *THE MIRROR* welcomes all papers good, bad, and indifferent into the field of criticism, which it was the first to see and estimate at its true worth. Above all, it welcomes *The Billboard*, tardy though that paper has proven itself to be.

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The position which this paper occupies in the matter of film reviews is thus estimated by the *Film Index* in its jocular comment on the announcement of *The Billboard*, referred to above:

But let *THE DRAMATIC MIRROR* look to its laurels; a nemesis is on its trail. For some time the *Film Index* has held to the opinion that *THE MIRROR* was the only general amusement publication that printed unbiased criticisms of motion pictures; also, that its comments upon current pictures were intelligent and helpful to the picture producers.

That, we repeat, has long been our opinion; but it seems that we have been mistaken all along. The grievous error into which we have fallen is now pointed out by another amusement journal which announces that it is about to "institute a department for review and comment" of pictures, which will be "viewed by a competent judge of the relative merits in motion pictures." The journal in question admits that it has "not the slightest doubt that this plan will meet with instant and widespread approval," because it marks another step on the part of that publication "in advance of all other publications which devote space to pictures;" also, because all others are pikers, or words to that effect.

* * * *

Now that film criticism has come up for discussion again, it will not be out of place to note certain widely differing critical views concerning a recent Indian picture, *The Song of the Wildwood Flute*. One set of critics, including those of *THE MIRROR* and *The Nickelodeon*, an excellent Chicago publication, saw in the film poetry, pictorial art and true delineation of the little known lighter side of Indian nature. Other critics, one in the *Moving Picture World* and another in a vaudeville paper, condemned the film as being untrue to Indian character, declaring that the picture, in the manner of its acting, proves again that white players cannot properly portray the red man. The fact of the matter, strongly amusing under the circumstances, is that *The Song*

of the Wildwood Flute had an unusual number of full-blood Indians of both sexes in the cast. The leading male character was taken by an Indian of exceptional intelligence, and all but one of the Indian female characters were genuine. The one exception, the maiden that was wooed with the flute, was a bit of character work that not only won the spectators, but also corresponded closely to the true Indian maiden as she is known in the wigwam, when strangers are not

Considering that we Americans have had such abundant opportunity for studying the Indian and his character, and have enjoyed this opportunity for so many hundreds of years, the ignorance that prevails on the subject in this country is little less than remarkable. And this ignorance is most pronounced where it is the most harmful—on the stage and among literary people who have not happened to give the matter special study. James Fenimore Cooper created a fictitious

he is always stern, dignified, ominous and silent. The emotions of love, pleasure and laughter are totally impossible for an Indian of the stage variety to experience. Hence it was that when our two critics referred to above saw in the film, *Song of the Wildwood Flute*, Indians behaving like human beings, they threw up their hands and exclaimed: "Impossible! What business have these white actors trying to represent Indian character?" The mistake made by the critics was no doubt made by many other people not critics and not pretending to be critics and here lies the distinction and the difference. WHEN ONE PRESUMES TO CRITICISE IN PRINT HE SHOULD BE MEASURABLY SURE OF HIS GROUND. A little inquiry or research would have informed these erring critics that the American Indians, when by themselves and unabashed by strange whites, are like children, playful, laughing and loving. When the white man comes among them or they appear among the whites, they shrink within themselves, assuming, in a sort of self-defense, a reserve and taciturnity that is far from their real nature. *The Song of the Wildwood Flute* is of true educational value. It is a pity it did not educate the two critics mentioned above.

* * * *

It was not so many months ago that a certain film manufacturer told *The Spectator* of the difficulty he had experienced in trying to use genuine Indians as actors in Indian films. "Why," said he, "we could not use them at all. We tried our best to make them act, but they wouldn't do it. We had to make all the negatives over again with white actors made up for Indians, and the result was then satisfactory." But that was before the days of great improvement in motion picture acting methods. The manufacturer and his director expected their people to "act." The idea of merely being natural in a film scene had not yet been recognized as the proper thing. The Indians, in particular, simple-minded children that they are, found it impossible to move about and behave in the manner of the stage Indian and their work was pronounced impossible by the manufacturer and director. To-day this same manufacturer and director do not hesitate to employ real Indians when occasion offers.

* * * *

How the *New York Sun* hates the motion pictures! The thing is really comical. Some days ago it based an editorial attack on a few lines of slurring reference to motion pictures in the play, *The Nest Egg*—the same play, by the way, that has for its plot an idea that had previously been employed in at least two film stories. However, this was some improvement for the *Sun*, which had formerly contented itself with judging motion pictures by the posters outside. On this last occasion, at least, it got its information inside of a theatre, even if it was not a motion picture theatre. And now we find in the *Sun* an editorial predicting the early demise of the entire motion picture business. A few scattering theatres, some thirty out of ten thousand, are going back to the spoken drama and other theatres are introducing vaudeville. Such is the evidence, but let the *Sun* not permit its wishes to warp its judgment.

As it truly says, "It was inevitable that the taste which delighted in them (motion pictures) should ultimately be educated to a point which required something more elevated." But the "something more elevated" is coming in the pictures themselves. It is coming every week, and, while it is true that the trashy part of motion pictures can enjoy

ARTHUR D. HOTALING

Comedy Producer for the Lubin Manufacturing Company

Arthur D. Hotaling has been for many years comedy producer for the Lubin Manufacturing Company. He is a man of Irish descent, and has other characteristics of Erin's sons besides a brogue that could be cut with a knife. He has the true Irish sense of humor, which he conceals under an expression of deep grief or solemn thought. "There," you might say, "is a man who has either lost his best friend or bet on the wrong side of the ponies. How sad he looks. I will speak words of comfort to him." But you would be mistaken—badly mistaken. Mr. Hotaling at that very moment might be fairly bursting with inward

mirth over a new comedy picture plot. Mr. Hotaling writes many of the Lubin successes to his credit. Among the late ones are *Percy the Cowboy*, *Right in Front of Father*, *Mike the Housemaid*, and *An American Count*.

He took a company of Lubin actors on a picture hunting trip to Florida and the West Indies last Winter. This Winter he will take a company to Los Angeles and will open studios for the Lubin Company there. He is one of the most widely known and popular men in the producing end of the film game.

around. So exceptionally good is the film on the artistic side and as a representation of actual (not stage) Indian life, that one of the most distinguished painters in the country (probably the greatest on Indian subjects since Remington's death) expressed enthusiastic admiration of the film, and paid particular praise to the very qualities which the adverse critics have condemned.

tious Indian—a noble, dignified creature, it is true, but with no more humor than he himself possessed. And this saving trait of human nature, which the Indians have to a remarkable degree, has remained undiscovered to this day by the average literary man, by ninety-nine per cent. of the country's actors and by the public generally. By popular conception the Indian never laughs—he only grunts;

NEW MELES POSTER.

Reviews of Licensed Films

Clever Domestic (Pathé, Dec. 5).—For those who like their laughs dished up in broken crockery and served by people who are always on the smash, this farce will do very well. The new servant in this case is a blundering man with acrobatic and tumbling ability, and he and the female cook, who has the same special accomplishment, succeed in destroying pretty much everything in the house before they finish.

Mexican Tumblers (Pathé, Dec. 5).—A really marvelous troupe of acrobats perform a series of difficult stunts in this vaudeville film. It is seldom that a film of this class is strong enough to call forth the applause of spectators, but the Mexicans were warmly applauded several times at Harlem Opera House.

Widow of Mill creek Flat (Selig, Dec. 5).—Special interest is given to this film by the scenes of gold mining operation by the hydraulic process. The male characters of the story are workers at the mine and they board with the widow. One of the men, Sandy, married the widow, and she at once took advantage of her prerogative by shutting down the boarding-houses and compelling Sandy not only to support her but also to do the housework. The other men, now having no suitable boarding-house, prevailed on Sandy to pretend suicide and disappear, and he was only too anxious to join in the plot on condition that he be kept supplied with tobacco, which the widow had denied him. The plot worked all right till Sandy showed himself and the widow gave chase, which ended in the fugitive throwing himself over a cliff—rather a startling ending for a comedy. The acting is excellent.

On the Mexican Border (Lubin, Dec. 5).—If the Mexican villain in this film had made less contortions with his face he would have been not only more agreeable but also more convincing. He insulted the sweet heart of a young surveyor and was knocked down for his pains. The Mexican swore revenge, and by means of a Mexican woman decoyed the girl into a shanty, where he

tied her to the wall and gagged her. The girl in the meantime had been missed, and a posse organized by the sheriff started after the villain. The surveyor had also started on the same mission and coming upon the shanty saw her hand pushed through a convenient hole holding a handkerchief for a signal. The sheriff in the meantime got the Mexican and dragged him to the shanty for a final grouping for the camera.

A Child's Stratagem (Biograph, Dec. 5).—When the husband and wife were preparing for divorce they were quite naturally made to stay their plans by a mutual sorrow and distress. They thought their only child had been kidnapped by the "black hand," and when the child turned up all right the effect of their joy was to end all thought of separation. This was perfectly natural and logical. The general idea, of course, is not altogether new, but the chief incident leading up to the situation is novel if not quite plausible. The "black hand" idea originated in the child's brain, which is evidence of remarkable precocity to say the least. The original quarrel between the two is even less understandable. The wife was, of course, unreasonably jealous, but just why the designing woman came into the story and acted in such a way that the husband was placed in a false light is not clear and the woman's acting failed to throw any light on her motive. Both husband and wife were well played and the little child also.

Love's Awakening (Espanay, Dec. 6).—There is in this film that delightful sense of real people and real happenings that go so far to distinguish the better class of present day motion pictures from their predecessors of a few years back. The picture is, in fact, one of the most satisfying this reviewer has seen in some time. It is a story of homely life in a country town, nowhere overacted and always radiating the true atmosphere of the scene that is being pictured. The farmer's daughter preferred the clerk at the store to the farmer youth, but her father was wiser and told the clerk he must have money before he could gain

the girl. So he went to the city, where he got a job drawing soda water and became infatuated with a city girl. This designing miss proved to be an angel in disguise, for she prevailed on the clerk to telegraph his country sweetheart that the elopement they had planned was off, as he loved another. The country girl got the message at the depot, where she had gone to join the clerk, and it so upset her that she ran home without her valise, falling down on the way and being helped home by her country suitor, who later won her heart and hand. All of this was very providential, it must be admitted, but it didn't seem unduly so in the film. The title Love's Awakening does not appear adequate to so good a picture. Something more distinctive would have been preferable.

Man of Honor (Gaumont, Dec. 6).—Magnificent scenic backgrounds located near ruins of an old European castle are cleverly worked into this film. A lady tourist becomes attracted toward a landscape painter, and he serves as her guide in the old castle. They are accidentally locked in, and she accuses him of being responsible. Here is where he proves himself a man of honor. He jumps from a window and is nearly killed, but the act brings relief and the lady is released. Such devotion to his honor of course wins her love, and she hastens to his bedside in the hospital. Later they are very properly wedded.

Professor Schlemiel's Hat (Gaumont, Dec. 6).—This is a trick picture of considerable interest and some humor.

Winning of Miss Langdon (Edison, Dec. 6).—Captain Norworth had proposed three to Miss Langdon and been refused. He is ordered out with his regiment on the white side in the military maneuvers and is stationed near her house. Being sent out on scout duty he calls on her and again proposes. She determines to get rid of her persistent lover and hires two men dressed in uniform and supposed to be of the opposition, to capture him. The captain admits his capture, but shows the men a rule which allows him to go free. However, he is suspicious of the pair, and watching them is just in time to stop them from robbing the girl's house. Such heroism is not to be ignored and the girl agrees to become his wife.

A Tintype Romance (Vitagraph, Dec.

The above cut shows the new style of poster now being used by the Melies Company.

only an ephemeral life, that which is based on intelligent progress in literature and art—pictorial and dramatic—may be confidently counted on to hold its appeal with the public. The Sun has another prediction coming to it.

Recently The Spectator ventured the thought that unless some of the voters for THE MIRROR'S Motion Picture Merit List succeeded in remembering a few of the old films of distinct merit that had not yet been mentioned in any list, he would be tempted to call attention to them, just by way of reminder. The suggestion of such a possible intention has called forth the following polite protest from one of the voters—a protest that The Spectator will say at once seems well founded and shall be heeded. But let the lady speak for herself.

To the Spectator:

Sir:—Your suggestion in last week's MIRROR regarding a reminder of pictures which the voters have failed to vote for leads me to say: Although it would be a great help, it would probably be unduly suggestive. Why not publish regular release lists from as far back as possible, beginning a year or more ago, and giving a couple of month's releases each week. If titles are recalled in that manner the voters will have a chance for themselves. Then no one could say the films were suggested by as good a judge, as naturally The Spectator would be. Yours Respectfully,

JENNIE BARKS.

70 West Ohio Street, Chicago, Ill.

No doubt Jennie Barks voices the sentiments of others who are voting for films to be included in the Merit List, and The Spectator will deny himself the pleasure of recalling certain pictures that no one appears to have thought of. He will also take into consideration her suggestion that lists of releases from away back be reprinted from week to week so that voters may if they wish select from them titles that they may have forgotten. THE SPECTATOR.

CARL LAEMMLE NOW A NEW YORKER.

Carl Laemmle has removed his personal office from Chicago to New York. Aside from his film exchanges throughout the West Mr. Laemmle's important official connection with the "Imp." Company and the Sales Company demand his personal attention in the East. To a MIRROR representative, who found him at the Imp. studios, 102 West 101st Street, New York, he stated that business was very good and he is well pleased with his change of base.

SWELL SOCIAL FUNCTION.

The bride was dressed in blue and white silk, and the groom in a pepper and salt suit. Mrs. Herb Beam acted as bridesmaid and Herb Beam as best man. The wedding march was played on a phonograph.—*Lafayette (Mich.) News.* After which it may be presumed the principals and guests attended a theatre party at the "Happy Hour" motion picture parlor.



BIOGRAPH FILMS



RELEASED DECEMBER 12, 1910

THE GOLDEN SUPPER

Adaptation from Alfred Lord Tennyson's Poem

In introducing this classic, little can be said, as the theme is so well known both as one of Roccaccio's stories and as the sequel to Tennyson's "The Lover's Tale." Julian loves his cousin and foster-sister Camilla, who is wood and won by Lionel, his friend and rival. Lionel and Camilla are married, but their happiness is short-lived, as apparent death overtakes Camilla. After she is laid in the tomb Julian visits her and to his amazement finds her supposed death but a trance. Reviving her, he takes her to the home of her mother, where at the Golden Supper he presents her to her heart-crushed husband Lionel, lifting him from the slough of despair.

Approximate length, 998 feet.

RELEASED DECEMBER 15, 1910

HIS SISTER-IN-LAW

She Finds Herself in the Way, so Leaves

Two orphan sisters, living with their aunt, are inseparable, and vow that come what will they will never part. The oldest, however, gets married, and while the young couple insist upon the youngest living with them, she soon realizes she is in her brother-in-law's way, so she goes to her aunt to live, and nothing can induce her to come back to the Newlyweds until later when there is a little niece for her to play with.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

S.—This story is worked out by the aid of a wonderful dog seen in other Vitagraph films. This dog, who fetched his master's hat out of the water, believed that his master wanted a collection of hats and finding one on the beach near a sleeping girl took it to him. He was obliged to return the hat, and thus formed an acquaintanceship with the girl. They subsequently had tintype photographs of themselves taken, and each wore the other's picture. The girl asked him whose picture he was wearing and he asked her the same. Each refusing to answer, there was nothing left but a watery grave, and each repaired to a different section of the beach for that purpose. The water was too cold, however, and the dog again took a hand by exchanging pictures and giving the whole thing away. The result was a reconciliation and two happy lovers. The comedy has many points of charming interest.

Animated Armchair (Pathé, Dec. 7).—This is a comedy by the Pathé American players, and it has for its basic incident the stage farce trick of a man concealing his presence in a room by getting inside the cover of an armchair. In this instance the person who is concealed is the young lover whom visits to the daughter have been forbidden by her mother. He has just time to get inside the cover when mamma and a friend arrive, and then there follows a scene in which the Pathé comedians make the most of their opportunities. Everybody is so frightened that the young man is later able to make his peace with the mother by coming in the supposed rescue. The farce is laughable and well acted, barring the play to the camera.

Cocoanut Plantation (Pathé, Dec. 7).—The gathering of cocoanuts by natives and the manner of handling the product are well illustrated in this travel industrial film.

Lots of a Salmon (Edison, Dec. 7).—Instructive and interesting scenes around the salmon fisheries at the mouth of the Columbia River are shown in this film. In the last scenes we are shown a canoe race between three crews of Indians from the employes of the fishing companies. The canoes are veritable "dug-outs" of great length, and the race is a novel sight. When the leader of the winning crew is brought up to be photographed he turns out to be a well-known Edison actor, which throws suspicion on the genuineness of the race.

Amateur Night (Edison, Dec. 7).—Here is a novelty in farces and it is good for many laughs. Our old friend Bumppo has a sweetheart who is stagestruck and goes on for amateur night to do the star-walking scene in Macbeth. The freaks present her on the bill and the reception accorded them, not to forget the hook, give her stage fright, and she escapes. Companions with his big bunch of flowers is seated in a box and follows her out, to return to his joy that she is thoroughly cured.

Wachoo! (Kalem, Dec. 7).—This very strong and well acted picture tells a story of Indian oppression among the poor peasants of that country, and tells it in a way that is effective and thrilling although it does not stand close analysis in all its parts. A peasant shepherd has a pretty daughter who is beloved by a nobleman's son, but when the old shepherd's appeal for redress of some grievance is denied by the youth's father with blows and eviction, he and his daughter disappear and join with the Nihilists. Five years are supposed to elapse and the girl is chosen to kill the nobleman, the father of her former sweetheart. She has had a miraculous transformation from a poor peasant girl in these years and is able to gain entrance to the condemned man's house disguised as a lady of fashion. Just as she is about to kill her intended victim the son discovers and stops her. There is a scene in which the two lovers recognise, but there can be no reconciliation, and she returns to the masters, killing herself at the entrance to their door rather than report failure.

Death of Admiral Coligny (Urban, Dec. 7).—A page of history from the bloody days of the massacre of St. Bartholomew is shown with considerable power and effect in this film, which is acted by distinguished French players. The weak son of Catherine is shown to be sincerely anxious to conciliate the Catholics and Protestants among his subjects, and he even visits the Admiral Coligny in person to show his regard, but the power of his mother, aided by the bitter Duke de Guise, over him causes him to sign the historical edict that resulted in such wholesale slaughter. The murder of Coligny is indicated rather than shown, and we are given only an after glimpse of the slaughter of the Protestants, but it loses nothing in real power on that account. The throne scene is a bad imitation of what we might believe the royal room of state really was.

In the Wilderness (Selig, Dec. 8).—A young man is in love with the elder of the two daughters of a Colonist governor and is accepted with the father's consent. This causes the enmity of another admirer of the girl, who stirs up the Indians to attack the settlers. An old trapper overhears plot and notifies the governor. The two in the meantime have gone for a ride and the older is captured by the Indians and bound to a tree. Her sister has not died, however, and the girl's lover comes to the spot just before the Indians get there with the girl. How he knew at which tree they were going to stop is a mystery, but anyhow he secretes himself in the tree to which she is afterward bound. Shortly after the Indians depart leaving only four on guard and these were kind enough to go to sleep, allowing the hero to rescue his sweetheart. They then repaired to the

stockade where all the settlers had already assembled. In the battle that followed the Indians were beaten. The picture is realistic and interesting.

Reggie's Engagement (Lubin, Dec. 8).—The old story of exchanging traveling bags has been worked over in this story. Reggie started to see his girl one Sunday dressed in white duck trousers and a dark coat and carrying a bag. He received a message while en route telling him to meet her at church, four miles from the station. After walking some distance he sat down on a newly painted bench. He was next stopped by the sheriff because he answered to the description of a missing murderer. The sheriff allowed him to go when he showed his credentials, and Reggie changed his attire in the bushes. Feeling thirsty the young man next went to a saloon where an old Irishman soon appeared with a bag exactly like Reggie's. The result was Reggie walked off with a can of beer in a bag and the Irishman had a bag with white duck trousers, a coat and an engagement ring. The sheriff waylaid the Irishman for a drink and finding him with an outfit resembling the murderer's locked him up. In the meantime Reggie found his girl at home instead of at church. The young man was cordially received and in a short time the girl's father agreed to give his daughter to him, but when the girl asked for the engagement ring and Reggie went to the bag it was only to spill the beer over his beloved. Her father then had him arrested, but on coming to the court they found the Irishman and everything was explained.

Happy Jack a Hero (Biograph, Dec. 8).—This is a cleverly presented little farce not as convincing as it might have been if Jack posing as an armored statue, had been a little more steady on his feet when the gentlemen crooks were looking at him, but still, for farce purposes, it was effective enough. Jack was a hobo and had been hired to fill a suit of ancient armor in a gentleman's house during a reception. When he saw the crooks at work on the safe he managed to get the drop on them with their own gun and saved the family's valuables, for all of which he became a petted hero.

Turning the Tables (Biograph, Dec. 8).—The old "whoseo" of the husband going out for a night with the boys on the pretense of sitting up with a sick friend is given a new turn in this story of turning the tables. The wife follows, of course, and almost catches Jack in the poker room, but he gets away and is home in bed when she returns. Then to her dismay he upbraids her for being out at night at so late an hour; he had turned the clock ahead to make this charge more telling. She is fairly caught and promises not to distrust him in the future. The acting is generally good, especially that of the wife, but it is the opinion of this reviewer that the lady's work would be greatly improved if she did not use so much pantomime, and would appear to do real talking when she is supposed to be conversing. Her lips are scarcely ever seen to move.

What Great Bear Learned (Melles, Dec. 8).—The thing that Great Bear learned was that white women are not to be trusted when they pretend to make love to Indians who have knowledge of secret stores of gold. The white woman in this case was the pal of a Mexican, and the two had been chased away from a mining camp for cheating at cards. In the wilderness they ran across a tribe of Indians who had some secret place for securing gold, and when the Indian chief exhibited a desire to have the white woman for his squaw she used her power to get the secret from his lips. But the cast-off squaw of the chief exposed the scheme, and the plotters were again made to move on. The acting of the entire company is excellent with the Indian squaw rather carrying off the honors. The story has novelty and considerable interest.

The Captain's Bride (Edison, Dec. 9).—A young couple went on their honeymoon, but were wrecked at sea. The captain of the life saving crew swam out, however, and rescued the young wife who was the only living person left in the boat. On regaining her senses her mind was found to be a blank, and in this condition the captain asked her to marry him, to which she gladly consented. On the way to the church, however, they were met by the young husband who had been saved by clinging to a log. At first she did not know him, but he made a familiar gesture and her memory returned, after which everything was straightened out and ended happily. The story being plausible, of strong interest, and more than ordinarily well acted, the film proves a hit.

Soap in His Eyes (Pathé, Dec. 9).—This short comic film shows a man who had a very quick-tempered wife. While shaving she caused him to rub soap in his eyes, after which he ran into every one he met until relieved by a bucket of water thrown over him.

Saved in the Nick of Time (Pathé, Dec. 9).—A wealthy man and his daughter arrive at a famous watering place and the daughter makes the acquaintance of a young man whom she introduces to her father, who is an invalid. She afterward meets an adventurer, whom she also introduces. The father, however, favors the first man and refuses to allow the daughter to marry the adventurer, whom she appears to love. The daughter takes the father to the beach one day and leaves him asleep to meet her lover. In the meantime the tide comes up and surrounds the invalid, but he is rescued by the father's favorite, and the girl in gratitude gives him her hand. There is very little to the story, it will be observed, but it is excellently acted.

He Who Laughs Last (Vitagraph, Dec. 9).—The chief point of praise for this film is the admirable settings and the con-



THE TENDERFOOT MESSENGER

(Western Comedy-Drama)



Released Saturday, December 17th.

Length, approx., 997 feet.

This dramatic Western photoplay has a fine vein of clever comedy underlying a novel story, dealing with the clever ruse employed by an express messenger to outwit a band of highwaymen. Acted in the characteristic Essanay style amid picturesque scenery, this one should prove a winner.

THE GREATER CALL

(Drama)

Released Tuesday, December 20th.

Length, approx., 705 feet.

A simple but heart gripping story of the stage that will appeal to any audience. A faithful portrayal of life behind the curtain, staged with singular fidelity to detail and interpreted adequately by our Chicago Stock Company. Photography par excellence.

HANK AND LANK--Blind Men

Length, approx., 278 feet

Everybody is acquainted with Hank and Lank now and this filmlet shows them in one of their most laughable stunts.

ESSANAY FILM MFG. CO.

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LONDON, 5 Wardour St.

BERLIN, 35 Friedrich Str.

vincing ensemble. The club room scenes are real to the last degree, each person present performing his part with lifelike effect. But the story is weak—almost trivial—and one is forced to wonder why so much good stage management and acting was wasted on material so poor. The members of the club play a joke on the new member—a prodigious joke for grown men, some of whom are gray-headed. They send him word that there is to be a reception at the club, and he shows up in a dress suit only to be laughed at by the other members. Just for this he bets he will get even, and he does it by appearing at the club made up as a woman and declaring that his rival in love is his husband. This would not have been so bad as a joke if it had been led up to with more skill. As a side issue he also reveals the fact that he has married the girl, and her father is so convulsed by the joke that he readily gives his blessing.

Rescue of Molly Finney (Kalem, Dec. 9).—We are told that this film is based on history, and in many of the scenes the spectator might well believe that he was looking at pictures of the past—a past that goes back to our early colonial times. But there are other scenes that rudely shake this illusion, the most conspicuous one being the employment of a three-masted modern schooner to represent the seventeenth century sailing vessel of which Molly's lover was captain. And the scene was entirely unnecessary, as the story would have done very well without an actual view of the ship. Molly was stolen by Indians and sold to the French in Quebec as a slave. She succeeded in writing a message on a piece of birch bark, which she left behind and her sailor lover found it. Thus guided, he sailed to Quebec, passed himself off as a French gentleman, gained admittance to the house where Molly was an abused servant, and rescued her with much romantic eclat. The acting is excellently acted, the film proves a hit.

Notice!
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Get an early booking on big moving picture feature film, "The Romance of Count de Beaufort." Picture posed by Count de Beaufort himself and members of "Imp Stock Company." Most widely advertised attraction of the season. Liven your program. Cut out your dark nights. Write for special proposition quick!

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1513 Farnam Street, Omaha, Neb.

in the window for his share of the wedding dinner.

First Husband's Return (Pathé, Dec. 10).—A very strong situation is developed in this story. A supposed widow who has just been happily married for a second time is suddenly confronted by her first husband whom she had supposed killed in a railroad accident. It is true that she had accepted filmay evidence of his death—a newspaper item that was later retracted, but at any rate she married again and here was the worthless scamp back again demanding money and flaunting their marriage certificate in her face. How did she get out of the trouble? Why, by a way so simple that it makes one gasp. If all divorces could be so easily accomplished and all cases of bigamy so readily obviated there would be no use for courts of law. A burglar had entered the house and was hiding when the lady was having her interview with her first husband. She got hold of a revolver and forced the burglar to touch a lighted match to the marriage certificate, burning it up. Then she turned her husband over to the police. What happened after that we are not told, and it is perhaps just as well. The acting is much better than the story.

Cowboy's Vindication (Essanay, Dec. 10).—The good cowboy had a bad brother, and there was another cowboy who

DEFENSE OF PICTURES

A CONVINCING COMMUNICATION PUBLISHED IN THE NEW YORK "SUN."

Picture Shows Not on the Wane—Undoubted Good That the Films Have Accomplished—Better Actors, Better Photography, and Better "Photoplays" Are Now Employed.

The best defense of motion pictures that has appeared in some time was printed in the New York Sun, of Dec. 8, in the form of a letter to the editor signed by William H. Kitchell of Newark. After refuting the Sun's prediction that the popularity of the picture show is on the wane and referring incidentally to the forms of regulation adopted by different municipalities, the spread of the films over the entire world, Mr. Kitchell goes on to say:

Are these "flittering views" a fad? Is it inevitable that the taste which delighted in them should ultimately be educated to a point which required something more elevated? Come down out of the clouds. Did the writer of *The Sun* editorial ever see a Gaumont scenic film or a Biograph character play or a Pathé pastoral? Was he ever in a "photoplay" theatre? Which needs "elevating" the most, the pictures or the obscene and insane musical comedies and "problem plays" seen on the "legitimate" stage? There are seven plays now performing on Broadway which ten years ago would not have been permitted to show for one night in Hoboken. More "elevating"!

Why not give the moving picture a little credit for the good it has done in the world? It has driven the Nellie the Cloak Model type of melodrama out of existence. It has provided millions of sensible, hard-working American citizens who never saw a problem play or a Salome dancer with a cheap, moral and interesting substitute for these. The evils dreamed of by industrious space writers, of boys led into crime by attending picture shows and the like, are generally dreams and nothing more. True, the posters often seen outside the cheaper grade of theatres are lurid and sensational in the extreme, but they are "drawing cards," and the plays do not come up to the expectations of the seeker of sensation. All "photoplays" are passed before release by the National Board of Censorship, of which many workers for the public good are members. The makers of the moving picture are business men who have made fortunes from the industry and who realize that stagnation means ruin and that progress usually merits a reward. They are employing better actors, making better photographs, and using every effort to obtain better material for the "photoplays." Scenarios that might have been accepted a year or more ago come back to the unlucky writers with blunt and scathing criticism. Actors who fail to make good in the "legitimate" no longer get jobs to pose in moving picture studios. And "picture actors" are no longer looked down upon by the "profession." It is a recognized branch of dramatic art and the up-to-date dramatic periodical [referring probably to *THE Mirror*] has its moving picture department, with criticisms of current "photoplays" and news of the trade.

had it in for both of them. When this third party, therefore, looked into the barn door and saw the two brothers quarreling and saw the revolver of one of them accidentally fired into the air during the struggle, he seized the opportunity and fired from concealment killing the bad brother. The good brother was thus left with the corpse and an incriminating revolver. He seems, however, to have known right where to put his hand on the culprit, for he went to the saloon frequented by the murderer, and when the sheriff and his deputies arrived he turned the fellow over to justice, the gun with one empty cartridge found on the prisoner being taken as sufficient proof of his guilt. Why didn't he remove the discharged shell? The story has interest despite its defective plot. One point of interest is the fast riding the Essanay Western players always give us, although they were much longer coming than going. Another point was the magic pair of "chaps" worn by the hero. He had them off and on with startling rapidity—"off ag'in, on ag'in, gone ag'in."

LAEMMLE PICTURES A COUNT

The Romance of Count de Beaufort, a big moving picture feature film just announced by the Laemmle Film Service, shows Mr. Laemmle's quick perception of an unusual opportunity. The count himself posed the pictures with the Imp. Stock company. Count de Beaufort drew crowds to the American Music Hall before he came to New York. He married a Chicago heiress and the count, countess and her father furnished many columns of interesting news articles to the Chicago papers. The de Beaufort romance is the last from real life about a titled foreigner and an American millionaire father's petted daughter. As the Laemmle Company says, the film of this romance should prove a strong as well as novel feature attraction for theatres, opera houses, specialty troupes and road attractions in general.

Reviews of Independent Films

Vera, the Gipsy Girl (Amer., Dec. 5).—This narrative was very well acted, with the exception of the tyrant Gypsy chief, who was too brutal to be real. Vera's mother dies, and she runs away from the tribe. She is found by a farmer's son, who is the beau of the village belle. He takes her home, and his parents take care of her. Some time later the son receives an invitation to a harvest party, and Vera, jealous of the village belle, who sent the invitation, returns to her tribe. They refuse to take her back, however, and she wanders away, to be again found by the farmer's son, who is anxiously searching for her. Several small details do not appear to strictly conform with the story: for instance, a dying woman would not be allowed to lie outside the tent, unsheltered, even if she is a gypsy; also, although we are informed that some time had elapsed, the wagons and the tents in both views of the gypsy camp were in the same relative positions.

Aspirations of Gerald and Percy (Imp., Dec. 5).—Gerald and Percy would have been better off without any aspirations. During their several attempts they are thrown out of the department store where they are employed; thrown off the dramatic stage, accompanied by several varieties of vegetables; join the army, and finally desert. The experiences of this pair are really very funny, and they are well received by the spectators.

The Price of a Sacrifice (Belair, Dec. 5).—A blind father pledges his son in marriage to his ward, but neither of them seem to be much in love. The son gambles, loses a large sum of money, and is obliged to borrow to pay it. The man to whom he owes it insists on payment in twenty-four hours, and the son decides to rob his father's safe. He is seen and followed into the room by a friend who is staying at the house. The friend interferes, but not before the son has touched the safe, thereby ringing an alarm in his father's room. The father then locks the door of the safe-room by a mechanical device operating from his own bedroom. One would think that the son, living in the house, would have been fully acquainted with the alarm. The ward leads the blind father to the safe-room, taking a revolver with her, and seeing the two young men, assures the blind man that all is well. She then takes him out and returns for an explanation. The friend wishing to save the girl the shame of the son's guilt states that he was trying to rob the safe himself. The son, however, is still obliged to raise funds and confess his debt to his father, who gives him the money. The son now decides to leave home, and writes a note to the girl, confessing his wrong and telling her of the friend's love for her. When this information is conveyed to the father he apparently does not ask for or receive any explanation of why his ward gave up his son, but very calmly hands her over to the other man.

The Rehearsal (Powers, Dec. 6).—The husband receives a note, asking him to call and coach a pair of amateurs in dramatic art. One of these turns out to be a married woman, who falls in love with the coach. She writes, asking him to call for a private rehearsal; he goes, but leaves the note in his jacket pocket. His wife finds the note, and following him, discovers him in the arms of the other woman. They explain that they are only acting, and the wife of the coach takes their word for it and leaves. The husband then goes home and begs his wife's forgiveness. Why does the wife of a professional dramatic director follow him when he receives a note, asking for a private rehearsal? One would think it was up to the wife to ask for forgiveness after having accepted the husband's statement. The story, it will be seen, lacks logic and besides is not elevating in theme. The acting is fair.

The Medicine Man (Powers, Dec. 6).—Here we have the story of a dealer in tonics for the cure of all ills. Three desperate Indians chased his buggy, however, and he was obliged to desert it. He is protected by a young man, who is in love with the daughter of a settler. The young man takes the medicine man to the settler's cabin, and the girl falls into the medicine man's arms at once. The old man appears and promptly goes for the sheriff to marry them, giving the girl's former sweetheart instructions to hold the medicine man there at the point of the pistol. How he expected the sheriff to perform the ceremony is not explained. In the meantime the Indians have made themselves very ill with the tonic and perform great stunts in that condition. The sheriff and the settler return to the cabin, only to find the medicine man gone, having confessed to being already married, and the girl is in the arms of her sweetheart. The medicine man is then seen driving away in his buggy, although how he got it back is a mystery. The narrative has absolutely no foundation, and there is no comedy, no stirring or even interesting scene in the entire film.

Rip Van Winkle (Than., Dec. 6).—The Thanhouser company has done very well with this old legend, paying particular attention to details. Rip is shown as the shiftless, good-for-nothing chap, who has sense enough, however, not to give his property to Vedder. His wife sent him from home, and after his long sleep, he returns to find his wife married to Vedder and Vedder's nephew endeavoring to obtain the hand of Rip's daughter. But everything is straightened out satisfactorily. The acting is exceptionally good for a story represent-

ing that era of time, and the adaption is clear to the spectator.

Hearts of the West (Champion, Dec. 7).—It is not explained in the film why this story should come from the West. Certainly the scenery gives no indication of the West. A New Jersey cowboy becomes acquainted with a banker's daughter by shooting a rattlesnake which threatened her. The banker out of gratitude gave the young man a position in the bank. The parents of the youth disbursed their last money to buy suitable clothes for his new job, but he is shown working at the desk in a ridiculous costume of a new pair of "chaps" and a neckerchief. He also calls on the banker's daughter in the same apparel, which would go to prove the truth of the contention that New York and New Jersey cowboys never take their "chaps" off, asleep or awake. The inevitable proposal follows, and the banker accepts the young man as his future son-in-law. The banker certainly could not have expected the young man to be wealthy, yet when he introduced his parents they met with a very cold reception. The youth becomes ashamed of his parents and leaves home to live in a hotel. He is subsequently arrested, charged with stealing some missing money. The mother and father go to him in this extremity, but the money is found and he is set free. A general reconciliation follows. The banker appears to be a man who is alternately grateful and ungrateful.

Tell-Tale Portrait (Ambrosio, Dec. 7).—A recruit who had been made an orderly by his commanding officer has a sweetheart whom the officer meets and succeeds in winning on exceedingly short notice, considering that she had just promised to be faithful to another man. At the camp the officer gives his jacket to his orderly, who finding a portrait of the girl in a pocket goes to her and demands an explanation. She confesses and he goes back to nurse revenge. The final scene is a battlefield, where the only man alive is the orderly, which would be far more convincing if others were to be seen; but the orderly is shot anyhow.

Tweedledum Learns a Tragic Part (Ambrosio, Dec. 7).—One could not blame Tweedledum for rehearsing so much; he certainly needed improvement, but he might have been more thoughtful of surroundings. He tried his part at a restaurant, a reception, and finally on a nursemaid. His last effort brought the police, but everything was finally explained satisfactorily. There is nothing particularly comical or humorous about this film, and it seems to have no excuse.

The Conquering Hero (Nestor, Dec. 7).—That "all the world loves a lover" was sufficiently confirmed by the manner in which this film was received at the theatre attended by this reviewer. The story is that of two lovers, who were kept apart by the girl's father. The old man prefers a rich husband for the girl and made his choice, but love will find a way, and the girl managed to communicate with her sweetheart even when placed under the protection of the wealthy man. The answer came in the form of a proposal to elope, and accordingly she climbed down a ladder placed by her lover at the appointed time. The father had seen the note, however, and was waiting for them with his cane, but the young man saw him coming and dodged in time for his rival to receive the stick on the head. The girl was then obliged to return to her room, where she fixed up a dummy by the aid of some cushions and false hair and placed it in the bed. When the old man came in with her lunch the girl stole out, and with her lover planned a new scheme for action. Why didn't she marry him at once? Anyhow, she stood on a box beneath a tree with a rope around her neck, while her lover took a note to the father saying she had committed suicide. They all rushed to the girl and cut her loose. The young man, still being refused by the father, pretends to commit suicide, but the girl spoiled it by yielding to the temptation of dumping a pail of water over the rival, thereby causing the supposed dead man to laugh. The lover was not daunted, however, but with the aid of a gang of thugs whom he hired protected the old man from an apparent beating and received the girl as a reward. While the story is of course impossible and largely borrowed, it is very well acted and the different incidents are humorously presented.

Soldiers of the Cross (Itala, Dec. 8).—The Itala Company has again demonstrated its great ability with large subjects. A landowner starts for the Wars of the Crusades, leaving his wife in care of his father-in-law and his estates in charge of a friend. The friend proves to be a traitor, however, and makes love to the wife during the husband's absence. The wife seems to have no compunction from the start, and gives the villain a gold locket. At the husband's return the father of the girl discovers the state of things, and in a duel with swords kills the traitor. The husband enters at this moment, and seeing the locket on his former friend's neck follows the wife with the intention of killing her, but is stopped by a priest. The wife in the meantime has been taken to a convent by her father, there to abide until she has atoned for her sins. The acting of this story is fairly well done, but there is a great similarity noticeable between the priest at the house and the one at the convent, inasmuch as he could not be in two places at once; this fact strikes the spectator at first glance. The scenic productions are all very clever and

realistic. There is no necessity of having a man die slowly in a film, as was the case with the traitor. It adds nothing to the story and causes only an unpleasant effect.

Two Lucky Jims (Amer., Dec. 8).—This is the first of the American cowboy films. A cowboy is in love with a girl, and instead of meeting her in a safe place has the nerve to kiss her right in front of her parents, whereupon she is sent to beat corn at the rear of the house. The father's favorite for her hand now shows up, and is directed by him to the girl. The girl's selection, though, has found her already, hence when the father's choice shows up he is hiding behind a barrel listening to the girl's conversation. The girl arranges with the second arrival to meet her at a certain place in an hour's time for an elopement. But it seems the mother has something up her sleeve in the person of cowboy number three, who is told also to meet the girl at the same place and the same time. However, she elopes with the original cowboy, and instead of riding to town by another route goes right by the rendezvous, thereby drawing a chase from the foiled cowboy. The father and mother have discovered her absence in the meantime and endeavor to pursue, only to find that the girl had released all the horses. They are therefore obliged to draft a couple of mules from a passing mule train, on which they make remarkable time, arriving in town just behind the other pursuers. But the young couple are already married. They are shown two years later, but the girl has proven a tartar and the two unsuccessful rivals consider themselves "lucky Jims." The film causes much laughter as well as interest.

Twixt Loyalty and Love (Imp., Dec. 8).—The choice between being loyal to the newspaper of which he was the managing editor or saving the father of his betrothed from disgrace was the alleged alternative put to this young man. He was in love with the daughter of the Mayor. While the Mayor was at campaign headquarters, where a lot of "stage" politicians visited him, a clerk in the headquarters who was also in love with the girl delivered to the editor a paper incriminating the Mayor in some way, the object possibly being to get the editor discredited, although this is not clear. When the editor showed the Mayor the paper he acted like a very guilty man and begged the editor not to publish it. The newspaper man, however, published a blind statement in large type that full disclosure of a guilty Mayor's transactions would be published later—surely a new style of yellow journalism, especially since it all turned out to be a fake, the clerk in the meantime repenting and confessing to the girl, who hurried to the editor and seizing an opportunity smashed the plates which were ready for publication. At this moment a telegram from an authoritative person is handed to the editor, telling him that the story is false, which caused a happy ending for the lover but a sad one for the reputation of the editor. The Mayor acted the part of an innocent man very strangely, but otherwise the story was well played.

Iron-Clad Lover (Than., Dec. 8).—Harry was the favored rival of this pair, but he couldn't play chess with her father and watch the girl at the same time, so the father, being an irascible old man, threw Harry out. He determined to get in somehow, and accordingly hired a full suit of armor, and was delivered to his sweetheart's home. His rival, however, saw through the game, and did everything he could think of to annoy him, making him so exasperated that he fell and broke a valuable vase. The old man, therupon, threw the "armor" from the garret window with Harry inside, and then sold it to a junk man. By aid of a plumber he was freed from the armor, after which the rival loses out, but he does it good-naturedly. The story, of course, is impossible, but is a change from the ordinary run of farce.

Girls He Left Behind Him (Than., Dec. 8).—A young man about to be married receives an anonymous letter signed "an old sweetheart." This conjures up memories of the past, and falling asleep he dreams of his past sweethearts. In review he sees Betty, his schoolmate; the wealthy heiress; Tootsie, the gayety girl; his summer girl; the dashing Widow; and his Winter girl. He awakes, however, and is obliged to hurry to his wedding. The picture has some novelty and interest.

Lady Betty's Strategy (Boizax, Dec. 9).—The young lady's plan for finding her lover's true colors was plausible, but impossible in the manner she performed it. Being told by a gypsy fortune teller that one of the two young men aspiring for her hand was false, she disguised herself as an army officer and went to the inn where she found them both. The false lover made a remark about Lady Betty and she resented it forcibly by slapping him in the face. He challenged the supposed spicier to a duel, and then followed a very farcical representation of sword play, which would have convinced any one except a motion picture duelist of the futility of the soldier's disguise. In this duel Lady Betty is wounded by her true lover, although he did not know her identity, and after the exposure of the second is rewarded with her hand. The scenery of this film is very fine, and the story very well played, except for the impossibility referred to.

Brave Western Girl (Bison, Dec. 9).—A typical bad man, chisel jumper, cattle stealer, etc., obtains a job as cowpuncher with a ranchman and his first act is to steal horses for his friends, who are jumping claims not far away. He is not suspected, and next day removes another horse, which is left untied; but he is seen by the girl, who pursues him. He leads the girl into a trap and takes her to his friends with instructions to hold her. The film does not explain why, having two horses stolen

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In one day, the ranchman leaves another until the day following. The girl being missed the cowboys start to find her and fail, the bad man, goes with them to cover suspicion. The girl has got away in the meantime, however, and rides home. Later the gang is captured.

The Good Samaritan (Itala, Dec. 10).—The beggar was fitted out in a new full-dress suit by the good Samaritan, but this proved to be fatal to his business, and after several experiences he returned and received his old suit back, after which he was happy. The same idea was used by one of the French companies a year or so ago.

The Peacher (Great Northern, Dec. 10).—This film is fairly well acted. A young peacher is captured by a gamekeeper and is taken to the latter's lodge to await

the arrival of an officer to arrest him. While there he meets the gamekeeper's daughter and the couple fall in love. Before the officer arrives the boy's father succeeds in liberating him. He afterwards returns and tells the keeper that he intends to turn over a new leaf, and the keeper puts him to work at woodcutting. He then proposes to the daughter and is accepted by her. His father, however, is caught poaching by the keeper and the son assumes the blame, but the father refuses to permit the sacrifice and confesses. The gamekeeper then allows the father to go free and the young people are united.

Dispensation (Reliance, Dec. 10).—The incident upon which this Christmas story is based is not new, but the acting is impressive. We see a mourning rich woman who has lost her only child con-



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trasted with two little children living in poverty and mourning their dead mother. The heartbroken mother and the destitute children meet in the cemetery and the latter are adopted by the former.

OFF FOR THE NORTH.

The caravan of autos and necessary conveyances for the actors and properties that started from the Vitagraph studios the other day for the frozen North was a sight to behold. In the lead was "Caribou Bill" driving his dog team of thirteen "huskies" hitched to a large sled on wheels loaded with his personal kit and family. "Caribou Bill" is an Alaskan guide and mail carrier whose drove of husky dogs, half wolf and half Newfoundland, have won him fame and fortune, and they will be a big feature in the life portrayals to be produced among the snows and mountains of the north country by the Vitagraph forces.

PICTURES IN MILWAUKEE SCHOOLS.

Milwaukee people are enthusiastic over the success of educational moving pictures in the Milwaukee schools, and the first experimental exhibition is to be followed by others. The shows are free to the public.

J. STUART BLACKTON IN MUSICAL COMEDY.

J. Stuart Blackton, of the Vitagraph Company, is the co-author of a musical comedy, "A Houseboat Romance," which will be produced by the Knickerbocker Field Club at some early date not yet announced. Associated with Mr. Blackton in the authorship is Albert J. Doyle, both gentlemen being members of the club. The parts will be filled by members, with Mr. Blackton heading the cast as Captain Benson of the houseboat "Knickerbocker." Mrs. Blackton takes the part of Madame Dubonnet, a Parisian widow. A novelty of the comedy will be a motion picture scene showing a motor boat race.

DO PICTURE PLAYERS SWEAR.

Here is a new point of attack against motion pictures that must prove an astonisher to the picture makers. Mrs. Elmer Bates, a deaf mute instructor and lecturer in Cleveland, declares that the players use curse words in pretending to speak their alleged lines in the silent drama. Don't all laugh at once. By the way, how does the lady pass on foreign films?

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